

JANUARY, 1898

# The Etude

WITH SUPPLEMENT

## Contents

A NEW BOOK BY W. S. B. MATHEWS.

## Music:

### Its Ideals and Methods

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EDUCATION

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The idea that the aim and end of music teaching is simply the acquirement by the pupil of more or less mechanical facility in the performance of certain compositions, has given way to the more rational one, that true music education means the most complete logical development possible of the musical perception and understanding, in connection with technical ability, as a means to an end. To secure this result the change in method demands a radical change in instructive material. Recognizing the assistance it will be to teachers already engaged in this work, or to those about to take it up, attention is called to the following material which meets the requirements demanded.

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<b>MATERIAL . . .</b>	
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Musical literature plays an important part in a well-rounded musical education. The following may be mentioned as being of particular value: Talks with Piano Teachers, by Emma Wilkins-Gutmann. Introduction to the Interpretation of Beethoven's Piano Works, by A. B. Marx, and The Natural Laws of Musical Expression, by Hans Schmitt.

The above list, on account of limited space, is necessarily more suggestive than exhaustive.

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# THE ETUDE

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NO. 1

## THE ETUDE.

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It is a noticeable feature in the writings of musical educators that great stress is laid on systematic training on theoretical lines. Of course this is an absolutely essential adjunct to the equipment of the music student who is ambitious to reach the upper planes of professional emolument and reputation. Many of these students are consumed with a feverish desire to shine as composers. To such, a word of suggestion may not be amiss.

Do not be in a hurry to seek print. Do not send your first works to a publisher, and especially do not tell him that the pieces are your first work. It takes time to learn the trade of composition—for it has a large element of craftsmanship in it—just as much as to learn anything else, and practice in composing—long, arduous practice—much writing, severest self-criticism, and even self-depreciation, are essential elements in the makeup of the true composer. Be your own severest critic. One of the most distinguished teachers of theory of this country, and a composer as well, once said: "I make it a rule never to write anything merely as pretty music. I must be satisfied that what I write is the only proper thing to use for the purpose to which I apply it." A good rule.

A WRITER in "The Musical Opinion" presents some interesting facts in regard to keys and the character supposed to belong or inhere in each. He says that Beethoven was partial to C and next to Edvard Hønsø makes most frequent use of C and the keys having one or two sharps or flats in the signature. Beethoven took the view that each key has a distinctive character, and he was vigorous in his protests against transpositions, as militating against the original design of the composer. Of course, a composer may not have chosen the proper key in the first place. Some writers deem this possible. Schumann thinks the contrary.

It is singular, however, that a key may have a totally different esthetic effect in the hands of different composers. This suggests the notion that a composer writes into his work his own individual temperamental coloring. Berlioz, in his work on Instrumentation, Schubert, a German poet, Robert Browning, and others. The reader can find some interesting notes on the subject in Pauer's

"Elements of the Beautiful in Music," a small work which is delightful reading and of great value to the student.

SOME time ago "The Musical Record" published an article on memorizing music, from which we can find a few ideas:

Memory is a quality comprising many faculties. Memory for music, as well as any other kind, may be strengthened by use and weakened almost to worthlessness by neglect. Defects of memory are largely due to lack of attention. Sir Wm. Hamilton, the metaphysician, says, "It is a law of mind that the intensity of the present consciousness determines the vivacity of the memory."

Study what you would memorize both with and without the piano. Close your eyes that you may look only within, and seek how you can recall mentally; then play. Do not give yourself a greater task to memorize daily than can be accomplished without fatigue. It is a good plan to write down from memory what you have committed.

The French critics, in part at least, still give no way to attacks of Wagnerphobia. They can see no good in him. A writer, commenting on the recent production, in French, of "Die Meistersinger" says, "Formerly a musician was simply a poet with two ears and a heart. Now, however, he must be provided with a brain of artificial development, which give rise to the new and fashionable disease called 'melopnephobia,' containing germs of philosophy, mathematics, and chemistry. As a philosopher the modern musician has given to music an aggressive personality and egotism; as a mathematician he has evolved the trigonometry of the double quaver, and as a chemist he has pulverized the chord of C major in the symphonic mortar."

APPROPOS of the frequent discussions of the establishment of permanent opera in the larger American cities, Mr. Wm. Atwood, the Boston critic, contributes some thoughtful remarks in "The Musical Record." He contrasts the condition here and abroad, and concludes that in the latter case the present state has been the result of many years of growth and steady development. The American public will accept only the great works, high-priced stars, and has become accustomed to orchestral concert of an excellence equal to any in the world. In opera they demand a combination of these three elements—the great music drama, stars, and an orchestra of the finest players to be found. Can such conditions be made permanent except at an extravagant outlay of money?

A CONTEMPORARY has lately considered the matter of the orchestral conductor and his dependence upon previous rehearsal and predetermined methods of rendering. The writer drew some rather unfavorable comparisons between the possibilities of the pianist and the conductor in respect of the ability to give to an audience the feeling of entire spontaneity in interpretation. The statement was made that the conception of a symphony or other orchestral composition that is presented to the public can not be accepted as spontaneous and the product of present mood, but the fruit of preconceived ideas and carefully conducted rehearsals. "There is, of course, the conductor's personal magnetism when in the act of conducting, but this can not take the place of

the solo player's sudden inspiration or mood, because, whereas the latter has only himself and his instrument to think of, the conductor has to keep a hundred instruments under firm control." Every effect must have been thought out beforehand and carefully developed by patient drill.

For musicians of a studious turn of mind, and for the ambitious young man or woman, we have met nothing of late years that appeals to us like the scheme for home study by the Cosmopolitan University, established by the proprietor of the "Cosmopolitan Magazine."

The work of the student is to be done at home, and is directed by correspondence. The matter of tuition fee is extremely liberal, being only nominal, and even this is remitted under certain conditions. Sixteen courses of study are offered, embracing ethics, philosophy, psychology, the sciences, literature and belles-lettres, ancient and modern languages, economics, sociology, pedagogy, arts, agriculture, medicine, and law. It is certainly a liberal, public spirited movement that Mr. Walker has initiated, and it should receive the hearty support of the people, for it is distinctively a people's university. Musicians, it can not be repeated too often, need a broad, general culture in addition to training in their own peculiar art.

THE series of articles now being published in THE ETUDE entitled "Music Education," by Mr. C. B. Cady, should be earnestly read by all our subscribers. Mr. Cady has delved into this subject very deeply, and his thoughts are sure to be of great value to teachers and pupils. The day of inferior teachers and of "surface" teaching is fast passing away. The music teacher of the future generation must be a person with an all-around education; one who has made a study of the inner nature of mankind, and knows how to awaken it and appeal to it in such a manner as to secure none but the best results.

DR. DANIEL BRINTON, the well-known American antiquarian, has made some discoveries that seem to suggest that the American Indians, who are generally considered uncivilized, possessed four forms of stringed instruments. It is singular that a people whose poetic nature is so strongly marked should show so low a state of musical development as has generally been attributed to them.

SIR ALEXANDER MACKENZIE, the well-known English composer, and principal of the Royal Academy of Music, London, has written the incidental music for the performances of a drama. A journal, in commenting upon it, conveys the idea that he has lowered himself by this. We can not so view it. Why should such work be left so much to the ordinary musical hack usually attached to a theater staff?

THE hundreds of music students preparing for music teaching need to consider several points with care. First of all, there are often as good teachers at home as in the great musical centers. Stay with your local teacher for a time, if he is a good one; then, for a year or more, go to some accredited conservatory, music school, or famous teacher. This, together with hearing much good music,



## Woman's Work in Music.

will give you a certain finish that the home teacher can not impart; but it is generally a waste of money, and many times the ruin of character, to take to the city too soon. Wait until your character is thoroughly matured and your musical foundation is far enough advanced to make a stay in a city in every way profitable to you.

The great musical centers have teachers of reputation who will do you no good, but positive harm. A recent case in point: A young man who had a delightful touch and played exceptionally well went to New York last year and fell into the hands of a piano grinder. He now plays like a blacksmith with a hard and coarse brilliancy. His beautiful touch is all crashed out of him. His year of study was positively harmful to him. However, if an artist teacher is secured, there is a certain commercial value in being known by your public as one who has studied with some teacher of renown, or, better still, graduated from some well-known musical institution.

\* \* \*

The educational value of recitals by the great artists is not generally appreciated at its full value. Nearly every town has its amateurs of wealth who can be induced to subscribe a guarantee fund for a series of fine piano and song recitals. Wide-awake music teachers should test the possibilities of their communities in this line. If teachers will combine for this purpose, and each canvass among his pupils and personal friends, there is no doubt but that a fine series of concerts can be maintained on a paying basis.

\* \* \*

MUSIC students too often fail to make the most of the advantages offered them right at home. They greatly desire to go to some musical center or to Europe. But this end, if attained, will not make musicians of them. It is work and study that makes the musician. This they can do at home. Nearly every pupil can reach a good teacher in some city within traveling distance, for a part of the year at least. Almost any teacher can help a pupil to make steady progress. The writer once knew of a poor country minister who did not know one note from another, yet he taught his daughter to play the piano acceptably. He had taste, liked good music, talked music with everybody from whom he thought he could gain help, made his daughter play to people, and learned from their criticisms. The next year he made her work and practice, and that of itself, if earnestly done, improves the pupil. So work hard, always doing what is before you as well as possible; learn to play with expression; seek out the phrasing; observe all expression marks; and be very sure that you play with a loose arm, wrist, hand, and fingers, and never loud except for climaxes.

\* \* \*

THE best teachers are not afraid to demand the utmost, as to quality of work, from their pupils. They know how to show the pupil the best way to do any given thing; then they hold the pupil up to it and demand that it be done perfectly. The better the teacher, the better work he demands. When the pupil understands that he must do perfect work, he concentrates his fullest endeavors upon his practice, let it be technical or pieces. The ability to play is founded on habit, and habit is formed upon work perfectly done, and this means working up to the utmost that there is in one. But this can be done only when hard tasks are started slowly enough to insure work perfect to every detail.

\* \* \*

PARENTS should see that their children understand the difference between "taking lessons" and "studying music." The parents are responsible for the pupil's daily practice, and this they are too often inclined to forget or neglect. It is clearly impossible for a teacher to control the study of music through the child's mind. He can make it a study of music through the child's interest, but whether it is actually studied is the work of pupil and parents. Much of the lack of interest in pupils is due to a lack of interest. No piece is interesting music until it goes well, and no pupil likes to go to his teacher with a poorly learned lesson, for teachers rightly demand well-learned lessons rather than well-constructed exercises.

"MUSICAL MESSAGES" is the title of a unique and delightful birthday book by Miss Rebekah Crawford. Each page contains the place and year of birth of one of two composers; also time and place of death if not known, and a valuable reference work. Every page contains also a poetical gem referring to music from every conceivable point of view.

MAR, NANSSEN, wife of the famous Norwegian explorer, will make her debut in London as a vocalist.

A VERY interesting concert was given in New York last month. The Woman's String Orchestra Society, thirty members, under the leadership of Carl Lachmund, rendered a very interesting programme.

THIS is a day when many harred gates are swinging open to women, and in her delight at her broadening opportunities it is small wonder, perhaps, that she should at first feel abnormally conscious of herself, watch her every step with nervous interest, and feel a delight in her achievements, out of all proportion to the achievements themselves.

It is difficult to see how any one can demonstrate the creative ability of woman but woman herself. What the masculine sex has a right to demand and what woman should demand of herself is that she shall not flinch from the general tests to which his own work is subjected. The creditable work that has already been done indicates that some women composers are willing to work upon the same terms with men. They work with patient sincerity, neither cast down by defeat nor retarded by small triumphs, but with their eyes fixed steadfastly upon the goal of the highest, and satisfied with no ideal that falls short of the best.—ELIZABETH G. NORTHRUP, in "N. E. Contemporary Quarterly."

IT is noticeable, in the large cities especially, that many more children, especially girls, are taking up the violin as an instrument of study. The special value of this instrument as an educational factor is that it develops musical sense, which is so helpful and full of incentive to musicianly thought and feeling.

The advent of Chaminade and d'Hartold into composition, the success of Calvé, the high favor of certain French operas, the acknowledged eminence of some living French composers, the wonderful organ playing of Guilmant and the charm of his compositions for that instrument, and the popularity of the French chanson have turned the attention of the musical public to French music. It is a subject of much interest, and we recommend it to musical clubs as one to be taken up for close study and investigation. The labor bestowed will be amply repaid.

In a letter to the editor, Mrs. Cora Stanton Brown suggests that amateur clubs pay attention to gathering together books and periodicals on musical topics. The suggestion seems worthy of consideration. A few books purchased on the plan used by the popular book or magazine clubs will form a nucleus for a library of musical literature that can be added to from time to time, and should prove useful as well as entertaining. In a city that contains a public library the club might make it a point to see that the authorities devoted some money each year to purchase works of musical literature.

WE might suggest to clubs that associate musical and literary work that an interesting literary-musical paper might be written on Robert Browning's poem "Master Hughes of Saxe-Gotha," which treats of fugue and fugue playing.

READING, PA., has a woman's musical club, organized some six years ago. The primary idea of organization was partly social and partly a desire among the members to have an incentive to keeping up their individual work in music. The programmes are usually arranged at the beginning of the season, and consist of instrumental, piano solo, and four-hand arrangements of standard overtures and symphonies, violin compositions, as well as vocal work, both solo and ensemble. This year a chorus of sixteen was organized and is under

training. This feature has already proven of value to the work of the club. It might be added that as yet the attention of the members has been given rather to music itself than to the literary side of the art. Meetings are held at private houses, the hostess serving a simple lunch.

COMPARISON is often made between the musical conditions of the home life which maintain in Germany with the so frequently barren, joyless, inartistic home circle of this country. There seems to be truth in this. What can be done to improve the condition? Let women come to the rescue. If mother keeps up her piano practice enough to make music for the little children; if she teaches them to sing, to learn to feel music; if she implants within them a love for art ideas and ideals, they will not soon drift away. Then sister can play for her noisy brother a little often. What if they do shout when they try to sing, or prefer boisterous common songs; they can be gradually weaned from these coarse flesh-pots of Egypt and led to enjoy the sweeter manna of more refined music. But mother and sister must do a part in keeping the boys of the household in touch with the beautiful in art and in life.

I THINK the fundamental principles of music can be taught and comprehended as easily as any other study. When our public schools do their work well, the fathers and mothers of this land will possess a musical education, and the little ones in the nursery will be taught to write notes on their slates as well as to make the letters that spell their own names. The child's musical education should begin just at the same moment as his other studies, and be taken as systematically as other daily lessons.—MRS. O. H. PHILLIPS.

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THE Amateur Musical Club of Chicago will entertain the delegates to the Chicago Convention of the National Federation of Women's Musical Clubs.

FASHIONABLE society women of New York and vicinity are becoming greatly interested in the history of music. A course of lectures on that subject will be given in January by Miss S. C. Very, under the patronage of Mrs. Vanderbilt, Mrs. Kissam, and Mrs. Bronson, of New York. Another course will be given in Morris-town, N. J., under similar auspices.

THE Schubert Club, of Newark, N. J., has been doing good work for two years past. At every meeting two papers on a given composer are read—one biographical and one treating of the composer's works. "Romanticism in Music and Art" has also received special consideration by this club. The object of the club, as stated in its by-laws, is to afford opportunities for musical discussion, lectures, and recitals within the circle of musical women in Newark, and to extend, as far as possible, the influence of higher musical culture.

ENGLEWOOD, N. J., is rich in women workers for music. Not only has the progressive Woman's Piano Club, described in the December ETUDE, but a choral club numbering seventy-five members, offered principally by women; the St. Cecilia, an organization composed of twelve female voices, directed by a woman; the popular eight singing class, organized and conducted by Mrs. Canfield, each pupil paying the nominal fee of ten cents a lesson. Besides all this, the Englewood Woman's Club (literary) has an efficient musical department. The Choral Club has heretofore studied chiefly selections from operas, glee, madrigals, and cantatas. This year it takes up the study of oratorio, and will give "The Creation."

The musical department of the Englewood Woman's Club will this season consider the evolution of the orchestra, illustrating by the instruments themselves, and musical forms as represented by the symphony. It will also study the opera of "Lohengrin" analytically, and likewise the Philharmonic programmes. This department has arranged to give a series of chamber music concerts this season. The Woman's String Orchestra of New York was engaged for the first, and was assisted by the St. Cecilia and by Mrs. Canfield, soprano, of Englewood.

## SUGGESTIONS FOR THE MUSICAL YOUTH.

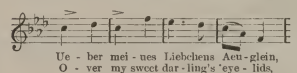
BY CARL REINECKE.

TRANSLATED BY CHARLOTTE REINECKE.

Do not be ashamed to play easy things; you will only gain strength by playing them. On the other hand, do not be afraid to practice difficult things with perseverance as soon as your teacher considers you able.

When you were a child you did not train your eye by studying the works of Rubens or Michelangelo, but by looking at the simple yet beautiful illustrations in your picture-books. Learn now to recognize which music for beginners is to be compared to the good illustrations in your picture-books and which to be highly colored chromas that please the untrained eye.

Accustom yourself to accent the principal parts of the measure, but to leave unaccented the secondary parts; for the art of correct phrasing depends chiefly upon the right observation of this law. The time of two quarters corresponds to the trochee. You say: "Sol-dier rest! thy war-fare o'er"; but not "Sol-dier! rest! thy," etc. Consequently, the first quarter must have the accent; the second must be lower. Franz Schubert marks the accent:



But even without the marks of accentuation, the first quarter ought to be accented a little.

A piece written in the time of two quarters and beginning with the second part of the measure corresponds to the iambus; you say "re-fect" and not "re-fect!" For the same reason you should play the second part of the measure comparatively low and accent the first part of the measure.

The time of three quarters or three eighths corresponds to the dactyl; you say, "In-mi-nous," but not "In-mi-nous!" nor "In-mi-nous!" Consequently, in a measure of triple time you must accent the first part and leave unaccented the two other parts.

Notice carefully all signs of expression that are given in a piece; for, even aside from these, there is enough which the composer can not express by words or signs, and which, consequently, the player must read between the lines. However, only those who are exceptionally gifted can do this.

Always give the rests their full value; you can invariably recognize a poor amateur by his abbreviating rests, or ♯.

Accustom yourself as soon as possible to observe strictly all gradations from fortissimo down to pianissimo; a piano (p) must be neither a mezzoforte (mf) nor a pianissimo (pp).

The more shades, that is to say, the more energetic the greatest force, and the softer the pianissimo,—the greater is the effect on the hearer. The fortissimo, however, must not sound harsh; the pianissimo, on the other hand, must never degenerate into a toneless murmur.

Always practice without using the pedal; as soon as you master your task, however, get accustomed to using the pedal at the proper places. A wise use of the pedal is indispensable with many modern composers (Schumann, Chopin, etc.), and must be learned.

Do not be impatient about Italian signs of expression. Music is written not only for the English-speaking people, but for all civilized nations; and the Italian names, used from the early period of music, are understood everywhere.

You must learn to make your hands independent of each other; it is harder to play well and clearly a two-part invention by Johann Sebastian Bach than to play many a brilliantly sounding piece. If the hand which has the melody must play even notes and the other hand

uneven notes, or vice versa, do not subordinate the melody to the accompaniment; the melody is the essential part and the accompaniment is subordinate.

Play a melody as you would sing it. "When you play a piece, try to produce the effect the composer had in mind; if you attempt more, you produce a caricature." One can not be reminded often enough of this sentence of Schumann's.

In determining the time, do not let yourself be guided by an accompanying figure (take, for example, the first "Song Without Words," by Mendelssohn), but decide first what is the characteristic time of the melody. The accompanying figure must submit to this time.

A piece must not be played rigidly according to the metronome, though such playing would always be preferable to the continual "tempo rubato," a style so frequently adopted by players of Chopin music.

Aim to get a clear knowledge of the meaning of the grace notes and how to play them.

It is impossible to give rules without exceptions for the execution of the grace notes; a refined taste is, after all, the last resort. Therefore listen attentively to great pianists, and learn by listening.

The older masters intended to denote with the tie over the notes only the tying of one note to another; the legato, but not the phrasing. Therefore be careful lest the visible end of the tie be noticeable to the ear; only when the tie ends with a dot over the last note, or when there follows a rest directly after it, you must immediately lift your hand from the keys.

You must not judge of the merit of a work by the name of the composer, for you can be easily deceived.

If the work of a master does not please you, try to find at first the reason in yourself and in your still insufficient understanding; but if you do not succeed in liking it even after you have heard the same work over and over again, and after you have grown mature in your judgment, do not hesitate to acknowledge it frankly; only by doing this will you gain the power to judge well.

## TO-DAY AND YESTERDAY IN MUSIC TEACHING.

THERE is one hitherto unnoticed and unrecorded phase of music in America that is so interesting as to be worth consideration. It has escaped popular attention, and even among those who manipulate instruments of various sorts as a profession the change, though an apparent one, has not been appreciated. That the teaching of music has been greatly advanced within the past fifteen years is well known and understood; that methods, rules, and systems have altered immeasurably, until to-day music is taught to children in a totally different way, few people have come to know.

No history of the development of music is needed to establish this fact. It is written out broadly for those who will take note of it in the heaps of old music and exercise-books of a day, now the best part of a quarter of a century past, which lie in the lumber room or at the top of a closet in many households. There are scores of young matrons throughout the country who have just such records of their girlish days, and who would find it an interesting study if they should compare this musical work of theirs, at the time they were flaxen piglets down their backs, with the work their own children are doing under modern and well-equipped music teachers.

The two styles of teaching are far apart; one almost the reverse of the other. The modern grew by degrees out of the old, tending step by step in the direction of scientific training for the voracious youngsters, until to-day it has reached what is probably its full completeness. In two words this difference is to be expressed—brilliance in the past; technic in the present.—CROWWELL, CHILD in "The Musical Record."



This was done before by von Bülow, and then considered a remarkable performance.

A PERFORMANCE of Shakspeare's "Tempest" was given in London recently, with songs and instrumental pieces of Shakspeare's time performed upon instruments in use at that period.

The latest infant musical prodigy, Bruno Steindl, who is but seven years old, has been withdrawn from the concert-stage. His concerts netted sufficient money to complete his musical education.

An English firm of instrument makers recently filled an order for a date made of 18-karat gold. It is on the Carte and Boehm system. The keys are chased or engraved. It is said to have cost \$1200.

A KID of Schubert has recently found two hitherto unknown compositions of the great author among the papers of her deceased father. They are entitled "Meeresstille" and "Jäger Abendlied."

FRENCH song-writing must have deteriorated. The first set of songs sent in for the prize established two years ago was so bad that the Academy has decided to turn over the request to the founder's heirs.

SHORT, who is to make a concert tour in this country, beginning in January, is a Russian by birth. He studied under Rubinstein, Tschakowsky, and Liszt. He ranks among the best of modern pianists.

The following reason is given for Sarasate's cecility: He had gained the first prize at the Paris Conservatoire, when Anber tapped him on the shoulder, and said to him, "Above all, young man, do not marry."

JOACHIM, the celebrated violinist, while mounting a steep flight of steps leading to the stage on which he was to play, fell. Fortunately, some rubbish helped to break the force of the fall, and he escaped unharmed.

OVIDE MÜSIS, the renowned violinist, well known to concert-goers in this country, has been nominated to the post vacated by César Thomson in the Liège Conservatory. He expects to visit America in the summer season.

MARSENET's opera, "Sapho," was produced in Paris, lately. Calvé appeared in the titular rôle and achieved a great success. It may be added that Daudet, the author of the novel upon which the opera is founded, died last month.

MACDOWELL's compositions are well received abroad. Teresa Carreno played his second piano concerto in D minor, in Berlin, at one of the concerts in the Singakademie. European critics rank him among the great composers of the day.

SOPRA will take sixty men with him on his European tour, and two American soloists, a singer and an instrumentalist, both women. They will play in Great Britain and Ireland, and on the Continent, visiting all the large cities and musical centers.

An enterprising English firm is bringing out a piano that can be played by a person lying in bed. A well-known pianist, who had been run down by a bicycle, made use of the ingenious contrivance to keep in playing trim and to finish some compositions.

MR. JOHN P. JACKSON, for many years employed on the New York "Herald," died recently in Paris. He was a highly accomplished musical critic, an ardent disciple of Wagner, and is said to have been the first writer to translate the "Nibelungen."

An important sale of autographs is advertised to take place in Vienna. Among them will be three symphonies and quartets by Haydn, cadenzas for several piano concertos by Mozart, overture, rondo for four bands and songs by Schubert, and a large number of Beethoven.

ANOTHER boy prodigy for whom great things had been predicted is now in this country, Jean Gerardy, the violoncello. As a boy of twelve he played with wonderful maturity of style, and now at eighteen he certainly can lay claim to the distinction of being a great artist.

THREE seems to be no doubt that the production of Wagner's "Die Meistersinger" in Paris, under the name of "Les Maitres Chanteurs," was a great success.

The Parisian public seems to have been conquered and the absurd opposition of six or eight years thoroughly overcome.

In order to encourage the spirit that should pervade the Saengerfest in Cincinnati, Mr. Fred H. Alms offered a prize of \$1000 for the best musical composition rendered at that great gathering. The Committee on Music has decided to place the matter of award in the hands of three judges. Frank Van Der Stucken has accepted one of the judgeships.

It is a matter of common memory that when the boy Josef Hoffman played some years ago, he created wonderful enthusiasm, and many predictions were made for a bright future on the basis of solid, enduring musicianship. His return as a young man, after earnest, faithful study, has but deepened this feeling. One critic says, "Josef Hoffman is now one of the greatest living pianists."

The "musical world" suffers a loss in the death of Mr. H. C. Banister, widely known by his "Cambridge Text Book of Music" as well as other works in musical literature and compositions of various kinds. Like many other English musicians, he was a choir boy. He was giving a gratuitous harmony lesson to a poor blind girl when, without any warning that he was ill, he fell lifeless at her feet.

A NUMBER of prominent musicians of New York and Chicago have taken steps to form an organization called the American Patriotic Musical League. It is the result of facts so patent to all: that American lovers of music have long been a source of revenue to musicians of Europe, both as artists and teachers. It is estimated that upward of \$7,000,000 has been poured into the coffers of European musicians by the American concert-going and student public.

THE success of the People's Singing Club organized in New York in 1892 is certainly highly creditable to the man who has been associated with it from the beginning as director, Mr. Frank Damrosch. It is not a society of the professional singers, but of the plain people, the poor, even. Rough hands and work-stained faces are the rule. It resembles one of the choruses described in "Charles Ancher," a chorus of factory hands and mill operatives. Why can not more of this kind of work be done in rural districts as well as cities?

THE Musicians' Club of San Francisco has arranged to establish an annual competition, open to composers residing in any of the States or Territories of the Pacific Slope. The contest this year will be for original compositions of chamber music which have not been previously published or publicly performed, such works to be for not less than two instruments and in not less than three movements. Professors MacDowell and Xavier Scharwenka will act as judges. For the three related but distinct compositions a gold, a silver, and a bronze medal will be awarded and the club guarantees a satisfactory performance of the accepted works. Inquiries may be sent to Julius Weber, Secretary of The Musicians' Club, care of Messrs. Sherman, Clay & Co., S. W. Cor. Kearney and Sutter Streets, San Francisco, Cal.

The well-known Viennese pianoforte maker, Herr L. Bissendorfer, has forwarded the participants of a competition to be held in Vienna next year. He offers three prizes, of \$800 in all, for the best pianoforte concertos sent in before July 1, 1898. The judges are J. Epstein, W. Gerike, A. Grünfeld, T. Leschetitzky, and M. Rosenthal, and the conditions of the competition are that the works submitted must be original and unpublished concertos for piano and orchestra to be sent both in full score and in arrangements for two pianos, headed with a motto by which the prize winners can be identified. It is an interesting point that the final judgment as to the relative merits of the three prize concertos will be made by a *publicité* among the audience at a concert where three works chosen by the judges will be publicly performed. The choice of soloist is left to the composers, who have the right to conduct their own works. As the competition is open to all countries, it is to be hoped the best of our younger composers will send in works, and that an American may carry off one of the prizes at least.

## SINGING AS GYMNASICS.

LOUIS C. ELSON.

APART from the fact that vocal music is the most expressive branch of our art, the study of singing might well be pursued with profit by many who do not ever expect to sing a selection before anybody. In the whole domain of gymnastics there is no exercise which brings almost every part of the body into gentle motion and vibration so much as singing. The vocal exercises might very well form a part of materia medica.

In another direction, apart from the entirely musical function, singing might also be much more valuable than it is; I mean in its influence upon the speaking voice. If ever there has been a great deficiency in our educational curriculum, it has been in the total neglect of the cultivation of the voice for everyday speaking. Yet what an important factor it is in success! A man presenting his claims for employment, or trying to secure patronage, or endeavoring to influence a committee to support some plan, sometimes finds the best logic neutralized by the fact that he is speaking in a harsh, irritating voice.

The orator, the clergyman, or the actor studies elocution, but the everyday conversationalist almost always allows his voice to remain in its crude state. The simplest and shortest cut to a good speaking voice is to sing. Join a chorus, sing in the privacy of your own chamber, even, if you fear that you are not able to give a song before others—but sing anyway, for singing is the simplest and best method of gymnastics that has been given to man.

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FIRST PRINCIPLES.

THOMAS TAPPER.

CERTAINLY the value of what we possess is wholly in accord with the use to which we put it. Every one knows how easy it is to store up things material and immaterial and yet remain quite in the dark as to what to do with them. In a lecture by President Eliot, of Harvard University, recently delivered before the Brooklyn Institute, it was forcibly pointed out by the speaker that in the future education would be made possible even in the lowest school grades. This simply means that it is a prime necessity in education to give such powers to an individual as he finds it beneficial to himself and others to employ.

In this simple expression lies the statement of the whole value of learning. One must get serviceable knowledge which shall be of good to one's self and to others. And the getting of such knowledge comes out of this alone, namely: that one shall conceive objects and principles in their entirety. He was a wise traveler who, immediately on entering a new city, sought out the highest tower that he might look down upon all and grasp its complete significance. He knew that in the days to come there would be ample opportunity to get lost in the little winding streets beneath him.

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ARPEGGIO PLAYING.

PERLIE V. JERVIS.

RAPIID, even, and finished arpeggio playing depends largely on a correct relation of the hand to the keys. To obtain this relation, place the thumb of the right hand on C, the fifth finger on B, a minor second below, and at the same time tip the hand well over toward the thumb side. This will throw the fingers across the keys at an angle which varies slightly with different hands, and is the most favorable position for the acquisition of a rapid, even, and finished arpeggio. This relation of the hand should be preserved unchanged from one end of the keyboard to the other, the fingers should be trained to equality and promptness of action when crossing the thumb, and the playing finger must not be allowed to reach for a key, but should be carried to stroke position over its key by flexing the finger that is on a key in forward motion, or straightening the finger that is on a key in backward motion—this flexing and straightening of the finger is accomplished by moving the arm laterally. If all these points are carefully attended to, and the thumbs are trained to prompt movements under and out, rapid, even, and finished arpeggio playing is quickly acquired.

THOUGHTS  
SUGGESTIONS  
ADVICE  
Practical Points by Eminent Teachers

## SOME STUDIO "FINDS."

T. CARL WHITMER.

BREADTH of playing can be gained by experimenting with possible and impossible, legitimate (so-considered), and non-legitimate, traditional and new interpretations.

One must often create in himself artificial enthusiasm in order to reach the pupil. Although artificial enthusiasm can never take the place of the genuine, nevertheless, it is necessary to make one of it and practice one's self in it, for a teacher can not have inspired enthusiasm for ten or twelve successive teaching periods in one day.

Pupils in the average have not the desires, quicknesses, and memories that we often presuppose. As this is so with such a very large percentage, we must present all ideas, etc., in the very simplest possible way, and not crowd in too many more or less indirectly related subjects. As teachers we often see so many sides of an idea, so many possible ways of rendering a passage (and at the same time perceive that they all are almost equally fitting), that we confuse the pupil to whom we present all that we know.

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"PHRASING."

DR. ROBERT GOLDBECK.

AS with all musical terms, rules, or principles, the underlying idea of "phrasing" is simple. In its application, however, its meaning may become very complicated. In trying to explain it we should go to the very root of the matter at once, and leave it to further reflection to elucidate different cases as they arise in our experience. To "phrase" means, originally, to make a difference between the legato and staccato in a series of tones. This leaves aside the ideas of motive, phrase, section, and period, the composition of a musical sentence, and merely points to the manner of performing a given succession of tones, be that a short motive only or a longer phrase. We may start a run of notes, bind the first to the second by a slur, and play the latter and all the rest staccato. That would be "phrasing" the run. In the same manner we may bind the first of each group of four notes and play all the succeeding groups of four in a similar manner until the run is finished. That would be another way of phrasing it. This phrasing is capable of change and variety, always with the idea of making a distinct difference between the legato and staccato notes. In a more elevated plane, we may render a musical thought in an intelligent and telling manner and call it beautiful "phrasing," even though it be all legato. In such a case the term may refer to difference of shading and emphasis instead of to the more external contrast of legato and staccato.

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LOCATING NOTES.

WILLIAM BENDOW.

EVERY teacher has had some degree of difficulty in teaching the young pupil how to locate notes upon the staff and letter name. For example, having a C on the third space in the treble, he is liable to play it either an octave too high or too low. And when he is asked to reconsider the location, he is frequently as bewildered as Paul Pry, who, after falling through a window into an unknown back-yard, pulls himself together, gets up, and exclaims, "Well, here I am," and, peering about, adds, "and now that I am here, where am I?" And again, one occasionally meets with a beginner who will play downward when the note is in an upward direction. The whole trouble is in the double mental process required of the child. Take the written scale of C

ascending. The eye moves diagonally upward, but the hand must move horizontally to the right. Now, it is a sound pedagogical principle to start with the simple before proceeding to the complex. So, to save time and lessen friction, let the eye and hand travel in the same direction first. This is easily done by placing a sheet of music paper on its side on the piano desk, so that the lines of the staff run vertically, like the following diagram:



The staff to the right being the treble, place notes at different places, and have the pupil shift his hands to the right or left over the keyboard accordingly, without playing or locating any note. Then placing the music paper in its correct upright position, have the pupil repeat the motions. When that process works smoothly, turn the paper to the side position and proceed to particularize by writing the three treble C's as in the above diagram. Fix the pupil's attention to middle C as 1 (line), the C in the staff as 2 (space), and the C above as 3 (line). Have him repeat the mnemonic figure 1, 2, 3, while playing the corresponding C's. Use the same figure with the left hand moving downward from middle C. This simple device has lightened many a task for the eager but easily discouraged beginner.

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A FREQUENT MISTAKE.

S. N. PENFIELD.

THE proper aim of musical instruction is to develop the native talent of the pupil, not merely the technical training. Teachers, especially young and inexperienced ones, are apt to make the mistake of over-directing their pupils. Metronome marks, of course, and then every shade of power, accentuation, fingering of nearly every note, variations in the holding of hands and wrists, with exact motions of fingers, every pedal mark, and then abundant cautions—all penciled in. At the lesson hour every minutest detail of performance is rigidly ordered and enforced. Thus the scholar is run into a mold like molten metal, and, like it, becomes a blind imitator of the pattern. This would not be so bad were the teacher and his judgment infallible.

As a matter of fact, the more experience a teacher has and the more competent he becomes to direct the study of others, the more he tries to educate and incite them to think and judge for themselves. Certainly, this can be overdone. For instance, standard authors like Beethoven, Mozart, Mendelssohn, have certain well-known and accepted tempi and general lines of effect which should be taught to scholars. But even within these limitations there is room for a deal of individual taste, and still more when we come to Chopin and Schumann, as we have learned from de Machmann, Paderewski, Rosenthal, and others. Granted that the average scholar of ability is conscientious and self-confident, and therefore liable to serious mistakes and errors of judgment; this only shows the importance of his being taught to think, to reason, and to hear much fine music.

This must not be understood as decrying the expression marks of music or the vigilant care and watchfulness of the teacher.

MUSIC is far too often purchased without sufficient marks, and many teachers are incompetent to supply these, or careless; yet they draw a quick-witted scholar largely on his own judgment and resources, while waiting to see that he does not wander from the path of good taste into vagaries, is to create an artist for the world instead of an automaton.

## MUSICAL ITEMS

FADEREWSKI has lately celebrated his thirty-seventh birthday.

THE conversing public of the United States is promised a tour by D'Alvert next fall.

ROSENTHAL is in Italy this winter. Some of his projected recital work has been given up.

ALEXANDRE GUILLMANT brings his new—the sixth—organ sonata with him to this country.

THEOPHILE DUBOUQUOY, a pianist without a right arm, is attracting much attention in Paris.

THE Chicago Musical College has been compelled to move to larger and more commodious quarters.

GUILLMANT will introduce a novelty in some of his organ recitals. He will improvise on a given theme.

SOPRA's new comic opera is to be produced in New York in January. It is entitled "The Bride Elect."

It is announced that Saint-Saëns is engaged in writing a new opera. It is to be a companion piece to "Phryne."

A MATRIMONIAL society has been formed in Berlin to study the music of the sixteenth and seventeenth centuries.

ETHELBERT NEVIN has lately returned from a prolonged stay in Europe. It is said that he will reside in New York.

EDUARD GRIEG, the famous Norwegian composer, has recovered from his illness, and has been giving recitals in England.

The eleven hundredth performance of Gounod's "Faust" took place at the Grand Opera in Paris, some short time ago.

THE John Church Company announced, in the December number of their "Musical Visitor," that the publication would be discontinued.

THE two de Iteasos have formed a company to give representations of Wagner's works in Russia. Many enemies will be in the company.

MRS. GABRIEL, Signor Campanari, and Mr. Bishpan, of the Damrosch-Elliott Opera Company, have been engaged for the London season next May.

THE Incorporated Society of Musicians, an association of the professional musicians of England, will hold the annual conference in London in January.

DR. HENRY G. HANCOCK, the well-known pianist and lecturer, has invented a new tone-sustaining pedal. It is said to be a most important improvement.

IT is announced that San Francisco is to have a permanent orchestra. Interest in things musical has taken a strong forward step of late in "Golden Gate City."

THE old Welmar Theater, in which Liszt brought out many notable works, including those of Wagner, will soon be torn down to make way for a modern structure.

A PORTUGUESE composer by Rubinstein has lately been published in Leipzig. It is a literary work, and sets forth the composer's views on art, life, love, religion, etc.

ALL indications point to a large attendance at the convention of the National Federation of Women's Musical Clubs, which is to take place in Chicago in January.

CONSIDERABLE comment was excited at a concert in New York by the fact that Pugno, the French pianist, played the music of the concerto he was about to play before him.

THE house in Munich, in which the famous composer Orlando di Lasso lived from 1533 to 1594, is another old musical landmark to go down before the march of modern progress.

MR. FREDERICK LAMOND recently played five of Beethoven's greatest sonatas consecutively at one recital.

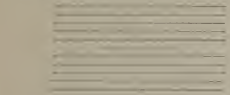


## HOW SHALL WE TEACH NOTATION TO BEGINNERS?

MADAM A. PUPIN.

MANY teachers see the absurdity of letting a child practice, for several months, exercises and pieces written in the treble clef where the first line is E and the first space F; and later giving him a new clef where the first line is G and the first space is A. Many advanced players confess they can not read the bass with the same fluency as the treble, on account of having learned the notes in this irrational way.

It might be explained to beginners that the staff consists of eleven lines, thus:



and that the middle line is made short, so that the eye can more readily separate the two divisions.

Then, again, as the five lines of the treble are E, B, D, F, and of the bass are G, B, D, F, A, the similarity with the 'eight different' makes them easy to remember.

Ceruy has written ten easy little pieces for four hands where the *primos* and the *secundos* are equally easy. A child, by alternating these, will soon read notes in the bass clef as easily as those in the treble. Let us make the learning of the staff as easy as possible.

## New PUBLICATIONS

We have received a copy of a new musical magazine called "Music, Song, and Story," published by R. W. Shipman, 70 Fifth Avenue, New York City. It contains much readable matter bearing upon the subjects indicated in the title, and is handsomely illustrated. In addition there are sixteen pages of music, both vocal and instrumental.

THE MUSIC FAIRYLAND. A Children's Song-Comedy, for the Kindergarten and Primary Department. Words by ANNIE L. PALMER. Music by ROBERT GOSWICK. Price, \$1.50.

This little music-play should be of great value to primary and kindergarten teachers in the work of instruction in music. It represents a little story which will interest the little ones, and at the same time they will be given work in cutting out musical signs and notes or learning the names of notes and their values.

It is needless to comment on the music by Dr. Goldbeck. It is bright, tuneful, and yet within the children's capacity. In a few places it may be a little higher than small children's voices can reach easily, yet it must be said that the composer has had constant regard to the range of the voices of the little ones. It can be used on play and given without ornament and scenery. We can heartily recommend this work to those of our readers who are interested in kindergarten musical work.

One of the most valuable books that has come under our notice for a long time is the "International Music Trade Directory for 1907-98," edited by Frank D. Abbott and C. J. Danelli, and published by the Presto Company, Chicago, Ill. It gives the names and addresses of business houses engaged in the music trade in all the countries of the globe. In connection with this, the editors have incorporated in the work valuable statistics and a résumé of tariffs, custom laws pertaining to music and related instruments, ports of entry, postal laws, money values. It is a work of great use to those engaged in the music trade.

## QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the question will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

J. K. R.—The word "subject," as applied to a musical composition, refers to the leading melody or rhythmic combinations of the piece. A composition may have one or more subjects. The first, or principal, usually occurs at the beginning of a composition, and occupies, as a rule, at least two measures, sometimes four.

E. E. M. V. G.—A diatonic half-step occurs between two notes of a scale, as E-F, F-G, G-A; key of G: F-sharp-G in key of G: a chromatic half-step between two notes on the same degree, as G-C-sharp, E-A-E-sharp.

A motive is the smallest musical thought that can exist. It may consist of one or more notes. A phrase is larger, two or four measures, and is often composed of two or more motives, or repetitions of the same motive; although the term phrase is sometimes applied to a small division of two measures, many writers prefer the term section, a double section making a phrase, a double phrase a period. The order may be: motive, one measure; a section, two measures; a phrase, four; a period, eight. These numbers vary according to tempo; very fast pieces may apparently be doubled.

C. H. T.—We may answer in general to your questions that we have a full line of instructive material for the need you have for a beginner to the most advanced player. For the beginner, try Landon's "Read Organ Method," supplemented with Landon's "Violent Read Organ Studies." Then there are three more volumes of graded read organ studies by the same author. Besides all this, there are about a hundred pieces of sheet music especially arranged and adapted for the need you have. In the method, studies, and sheet music, the right steps for the best effects are suggested, with remarks and directions for the best touch and manner of playing. These works are the first to teach the read organ touch and to explain the possibilities of this popular instrument.

V. Y. D.—The best remedy for making pupils really learn pieces well, getting every passage thoroughly learned, is to have them play in your pupils' heads. If you have a very bad case, let the first trial be a finished piece. When a pupil attains mastery regularly and hears fellow-pupils playing well without standing or playing, he will have himself to work for, and if he must conquer himself he can work with a definite purpose which conquers any nervousness.

R. H. A.—If your piano is not too low in pitch there will be no difficulty in keeping it in tune with your organ. But if it is half tone low, the tuner can bring it up; if you will have him tune it frequently for a year or so, and this he will do at special rates for you. After it once settles at the higher pitch it will stay in as good tune as it ever did before. The piano and organ together have large fields of especially arranged music which makes delightful effects. These are using this combination of instruments more and more in their recitals.

## THE GOSPEL OF WORK.

"How did you ever achieve all this?" asked a listener of Mendelssohn, on hearing him play several of his compositions. "I lived like a hermit and worked like a horse," said Mendelssohn. The answer of this great musician, too honest to affect an excellence as costing him nothing.

Some time ago I heard a man say to a successful musician, "You are a lucky chap." The musician replied, "Nothing of the kind. Years ago, when we were young together, I was employed in the same business as you were. Every evening you spent on the corner of the street with the boys, and thought you had worked very hard home, shut myself up in a room, and studied hard; but there was a difference in our surroundings now. You are in the same old rut, and think it is less with me because I got out of it. It was nothing but hard work. You had your good time then; I can afford to do mine now. I am sorry for you; but I would be impossible now for you to rectify your mistake."—Exchange.

If you save too much money in getting your education, you will not get your education at all, but only some ought to have.

## GLEANINGS.

—Stagnation in art or in science should be guarded against. Whatever tends to quicken activities should be encouraged. Criticism, like the surgeon's knife, may be unpleasant, even painful, but it may be most helpful, indispensable. Members of the profession have more to fear from flattery than from criticism. Spiteful criticism defeats itself, while fulsome flattery injures not only the person, but the cause. Just criticism should be courted, and a just critic should be considered a friend.—"Werner's Magazine."

—No so long ago there was sold in Paris a letter of Mozart, written at Milan to his sister, at the age of fourteen, for 580 francs. It is said that for the original manuscript of Rhenzi, now in the Wagner museum at Eisenbach, the sum of a thousand pounds was once offered. There is some food for thought in these little items of information. Mozart dying to fill a pauper's grave, Wagner starving in a Paris garret—what a contrast between them and now!—"Musical Opinion."

—A good example of Liszt's sweetness is here given. While rather young he was crossing the street, and saw a small boy sweeping. He stopped to give him some change, and found he had nothing but silver. So he sent the boy for change, and stood there with the broom in his hand, waiting until the boy came back. One of his acquaintances saw the bluish rise to his cheek as he stood there, but he waited till the boy came back, thus showing how regardless of self he was.

—Bach lived in ignorance of 'his own dismitting and printing.' He often met a certain troop of beggars in whose crescendo supplications he fancied he had detected a certain series of intervals. At first he made believe to be ready to give them something, but to find no money about him, when their song reached a piercing pitch; then two or three times he gave them a very small amount, and the greatness of their tones was somewhat qualified. Finally, he gave them a rather considerable sum, which, to his great delight, they gratefully accepted, and the chord and a complete and satisfactory close.

—I believe that, besides being on the verge of taking undisputed first rank in the musical world, Americans now lead the world as teachers. We have got away from the old-fashioned notions of instruction, and are evolving the technique of the piano, for instance, on scientific lines. We are giving such study to piano playing from the standpoint of the anatomy and physiology of the arms, wrists, and hands as has not been dreamed of in Europe. The pupils of the best old world masters find they have much to learn in true technique when they come to us.—W. H. Sherwood.

TOM MURPHY.—I played at two concerts recently, and I noticed, as I have often done on similar occasions, that some of the pieces of music brought by the singers and the pianists were in an extremely poor condition, torn and soiled, not fit for a lady to touch. No doubt, some of our old favorites, and probably contained many private marks or memoranda. But when we consider how exceedingly cheap music has now become, it is nothing short of a disgrace to appear, either in public or in private houses, with such old, worn copies. Music publishers have done, and are doing, everything in their power to put their publications within the reach of all at the cheapest rates possible; and the least an artist can do is to encourage the music seller by purchasing new copies as often as they may be required, instead of parading torn and patched pieces which can do nothing more than cause us to wonder at the amount of practice they must have required. It is a false economy, impolitic in every sense.—"The Strand."

—An interesting anecdote is told concerning the composition of "The Lost Chord," the well-known song by Sir Arthur Sullivan. A much-loved brother was ill, and for several weeks the composer watched by the bedside night and day. One night, when the sick brother had fallen into a peaceful sleep, Sir Arthur chanced to come across the poem, the stillness of the night he read them again, and the melody came, as it were, almost instantaneously. Slowly the song developed, and was finished then and there.

## MUSICAL MEMORY IN ITS RELATION TO PIANOFORTE PLAYING.

BY ALFRED VETI.

SINCE the arrival of the French pianist, M. Raoul Pugno, who uses the notes when playing in public, the questions of memory and of the advisability of playing without music are being widely discussed. It has become the fashion within recent years to devote much attention to the cultivation of memory in connection with pianoforte playing. The professional artist, as well as the amateur pianist, is expected to perform without depending upon notes. In fact, the general public has become so accustomed to it that a violation of the rule arouses general comment. Until the time of Liszt, with whom the habit of playing without notes is said to have originated, artists used their music. Field, Kalkbrenner, Moscheles, Hammer, and their predecessors are reported to have used their own music. Since the appearance of Liszt on the concert stage it has almost become an imperative duty to perform without music. The pianist is enabled to do so by that most important function of the brain called memory, which has been defined by Dr. Edridge Green as "the process by means of which impressions of the external world, and ideas are retained for use on future occasions."

In its special application to pianoforte playing memory includes:

- I. Faculty of tactile perception (touch).
- II. Faculty of pitch (hearing).
- III. Faculty of perception of the position of notes on the printed page (sight).
- IV. Musical analysis.

The faculty of touch is probably the most important to the pianist. It enables the performer to strike the right key at the right time, depending upon a certain sensibility of the nerves in the tips of the fingers. It furnishes the blind pianist with the capacity for finding the correct notes on the piano, and enables even the deaf to perform to some extent (Beethoven). In laying particular stress upon the faculty of touch as the most important essential to memory in the pianist, I am cognizant of the fact that in some exceptional cases that faculty does not enter into play at all. It is well known that that prince of musical memorandists, Hans von Bülow, could memorize a whole concerto without touching the keyboard. In the case of von Bülow, the faculty of pitch, combined with musical analysis, sufficiently explains the seemingly impossible feat. The story of Beethoven transposing his C-major Concerto to C-sharp at a rehearsal, as well as the transposition of the "Kreutzer Sonata," by Brahms, into another key, can be explained on the same principle. The average amateur, whose faculty of pitch is defective, like the immortal Trilby, depends almost exclusively upon the faculty of touch when trying to memorize.

After hearing a talented pianist perform the "Taran-telle," by Chopin, in a very satisfactory manner, I incidentally mentioned the fact that Hans von Bülow had published the same composition transposed to B-major. Bülow declares that it shows off to greater advantage in that key, and appears more brilliant than in the original. The pianist I allude to was highly gifted, an excellent musician, combining, therefore, all the essentials mentioned above. He immediately tried to play the "Taran-telle" in the new key, but discontinued after several unsuccessful attempts. The facts were evidently these: Although possessing II, III, IV, the faculty of touch in this instance had, for the time being, proved inefficient to accomplish the task of playing the composition in another key. In other words, the piece had to be practiced all over again, with a new piece. Besides, the memorizing process had to be modified entirely, in order to meet the new demands called forth by the new combinations on the keyboard. In the memorizing of pieces upon note instruments the faculty of touch enters exclusively. The fingers are trained to go through the mechanical evolutions demanded by the figures of the composition. The impressions thus received are photographed upon the retina of the memory, and reproduced

when required. Pianists, no doubt, will have often observed that compositions thoroughly familiar to them somehow would not go as well upon a strange piano as upon the "old piano at home." The cause is clearly this: The faculty of touch must adapt the fingers of the pianist to the new conditions—no two pianos being exactly alike. When once accustomed to the demands of the new keyboard, the results will be the same.

The importance of the faculty of tactile perception as an aid to memory is often demonstrated in the following fashion: Ask a pupil to name the notes of a melody—say the opening melody of the D-flat Nocturne by Chopin. It will be observed, in many cases, that the fingers will unconsciously perform the movement of playing the notes on the piano, or the subject experimented upon will suddenly exclaim: "Let me play it on the piano first!" The touching of the keys in this case is simultaneous with the revival of the impression desired by the memory.

Once asked Antoine de Kontski, of Leonine fame, what he did when his memory forgot him during the performance of a piece in public. "I think of nothing at all, and the fingers run on of their own accord," he replied. A similar remark is attributed to Saint-Saëns, showing that both artists depended upon the faculty of touch exclusively during temporary loss of memory. The most important essential to memory, as applied to pianoforte playing, in the case of artist and pupil alike, seems, therefore, to be the faculty of touch, which does not seem to require any high degree of talent. This explains the fact that even pupils without any particular talent, or, to quote Shakespeare inaccurately, "Sans art, sans eyes, sans taste, sans everything," are enabled to memorize their pieces fairly well—sometimes astonishingly well.

Leschetizky, in speaking of memory, once remarked that in striking notes upon the piano it is safer to know them by name than by pitch. Upon another occasion he observed that although the faculty of pitch is of practical advantage to the musician, he did not consider it of the highest importance as an aid to memory. It is undoubtedly true that the faculty of pitch is developed to an extraordinary degree in some musicians. (Mozart and Liszt's Legends is still within the recollection of concert-goers. The eccentric Russian pianist stopped abruptly, and not until he had performed some mysterious gyrations with arms and legs did he recommence the composition. At one of his recitals in Vienna, Hans von Bülow suddenly began pounding away at a single key like a carpenter hammering a nail. Then came a frantic rush for the door and the reappearance of von Bülow with an individual who set about tuning the instrument. After that performance had been gone through to the evident satisfaction of the great pianist, the latter resumed his seat and continued his work. The exquisite little comedy had been so neatly conceived and executed that only the initiated saw through the scheme and understood that upon this memorable occasion even the infallible door had tripped up and suffered a temporary loss of memory.)

At his debut at the Carnegie Hall, Rosenthal, that dazzling meteor in the pianistic world, incidentally omitted eighteen bars in Chopin's Barcarolle. The latter composition seems ill-fated or especially difficult to memorize, as in its performance both Paderewski and Rubinstein became the victims of that bugbear of pianists—loss of memory. (If I remember correctly, Weitzmann, in a pamphlet entitled "The Last of the Virtuosi," relates that he never saw Tausig use notes, excepting on one occasion, and that was when he played the Barcarolle by Chopin.)

The most refractory memory can be made to yield, and the most astonishing results can be obtained by aid of mnemonic methods. Memory can be strengthened and cultivated by perseverance and concentration of thought. But let not its use turn into abuse; for although of importance to the pianist, it is neither the Alpha nor the Omega of pianoforte playing.

It would be absurd to underestimate the value of musical memory and its cultivation in connection with musical education. We may all admire the beauty of a watch and delight in the intricate mechanism of its movement, but unless we know how the different wheels, springs, and other details are adjusted and fitted together, we really can not judge of the merits of its construction. Similarly, we have no adequate conception of the work-

ings of a composition until we separate it into its component parts; in other words, until we memorize it. The memorizing process will bring out certain points that have, until then, remained obscure and indistinct. Every experienced pianist knows this. Also, that the mere playing over of a piece or even the analysis of it does not acquaint him with its manifold details until he has committed it to memory. Just as an author lives and breathes with his characters, shares their joys and sorrows, should the pianist identify himself with the composition he is trying to play. It is therefore absolutely necessary that he should memorize it in order to do so. However, between the process of memorizing a piece and playing it from memory in public is a vast difference. The former is a duty we owe ourselves as conscientious students; the latter is not an absolute necessity. After all, is the hydra-headed monster called public not composed of creatures of habit? Why should a pianist play the piano part in the Schumann Concerto without notes, and use them in playing the quartet by the same composer? "Because the quartet is simply accompaniment, whereas the spontaneity and freedom in the delivery of the concerto would suffer by the mere fact of turning the leaves, thus preventing it from being a 'continuous performance,'" answers the choir invisible. "Custom," says I.

If it were simply a question of art for art's sake, the public itself would be benefited by pianists resorting to a more frequent use of the printed score in public. Here we have concertos by Sganabatti, Martucci, the last one by Saint-Saëns, as well as his "Africa," concertos by Liszt's Koroska, Gabriel Fauré, and hosts of others. Why does the public never hear them? Because pianists hesitate to play them with notes, and have no courage to play them without notes, not wishing to trust their memory. Very few artists escape temporary loss of memory.

I remember hearing Josef Wieniawski flounder around in the most helpless fashion in the F-minor Nocturne by Chopin, until that concert gave him miraculously protects pianists as well as inebriated, led his tottering steps back to the right path. (Mozart and Liszt's Legends is still within the recollection of concert-goers. The eccentric Russian pianist stopped abruptly, and not until he had performed some mysterious gyrations with arms and legs did he recommence the composition. At one of his recitals in Vienna, Hans von Bülow suddenly began pounding away at a single key like a carpenter hammering a nail. Then came a frantic rush for the door and the reappearance of von Bülow with an individual who set about tuning the instrument. After that performance had been gone through to the evident satisfaction of the great pianist, the latter resumed his seat and continued his work. The exquisite little comedy had been so neatly conceived and executed that only the initiated saw through the scheme and understood that upon this memorable occasion even the infallible door had tripped up and suffered a temporary loss of memory.)

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—Young people can learn from my example that out of nothing something may arise; what I am is all a work of the most pressing want.—Haydn.



## HOW TO MAKE A LIVING.

BY EMIL LIEBRING.

II.

The fact that you have a large class this year does not necessarily guarantee contained prosperity for the next season; the elements of accident and chance enter very largely into our business, and the greatest variety of unexpected happenings may combine to diminish a seemingly solid constituency, numerically speaking. Hence the necessity for the constant creation of new business and the extension of one's personal influence into new territory.

The constant complaint of the parent that the girl has "nothing to play," is met by the assertion of the teacher to the contrary. She is often like the girl with a trunkful of clothes, who has "nothing to wear." It goes without saying that every pupil who is at all advanced should, at all times, be prepared to play something, no matter how simple, at home. Their failure to do so proves a great stumbling block to the teacher, who has exerted his very best ability to produce that much-desired result, yet in this very regard it is the home influence which is most potent; a natural diffidence is quite excusable and allowance is cheerfully made by the listener, but where a pupil systematically refuses to gratify her parents by furnishing some entertainment for the home circle, the teacher will speedily be blamed for the failures and consequent mortification entailed. It is, therefore, most necessary to cover this ground also, and, as it were, keep up on the pupils; fit every one to master a little repertoire, and see that it is constantly kept available by frequent review and reiteration; but do not attempt to teach the whole family; some people have been known to marry a whole family, usually with disastrous results, and it is almost as bad in music teaching. Follow your own definite convictions, and if an ambitious woman or injudicious uncle make suggestions as to the proper course to pursue, treat them politely, but heed them not. Better enjoy the reputation of being a severe teacher than an amiable one; pupils like to be led by a firm hand, and all instruction must be positive and to the point. Do not dwell on mistakes of ignorance and those of accident; criticism is gained by eternally nagging at pupils; give them a living chance and permit them to rectify the lesson without constant interruption, which only causes nervousness.

Treat each problem which arises separately; fatigue, speed, force, liability to stumblings, sight-reading, memorizing, and many other topics should be taken up *seriatim*, fully discussed and analyzed, and applied to the particular case in hand.

Explain to the student that not a moment of correct practice is ever wasted; the results may not show immediately, and are often quite indirect; this is especially apt to be the case with purely technical work and touch study. The proper grading of teaching material is a matter of constant and strenuous investigation; even the smallest and arpeggio should be carefully graded and taught in certain succession. Much can be said in favor of, and also against, pupils' recitals; they often assist in gaining confidence and freedom in playing before others, and yet may fail to derive any perceptible benefit; the music will build good as to the desirability of attending class lessons.

In large-size music valuable time is saved by having students come to the studio; yet it also has its advantages to teach pupils at their own homes. Fair weather pupils are almost as valuable as fair weather friends; many are prone to let every trifling inconvenience interfere with the taking of a lesson; insist upon the proper interpretation of the contract between yourself and your patron and all will be well.

Every lesson should be a continuation of the former lesson and its logical outcome. It is a difficult task, when attending to a large class, to cultivate this family, but experience teaches many desirable points. The effects of certain modes of study critically, and when one line of work produces temporary change, the means have to be employed. Leave nothing to chance,

and direct every technical point toward some precise technical achievement.

Do not permit the accumulation of a library of half learned music, but insist on accomplishing each selection at the time of study. It is well to hear the lesson of an old pupil from the same point of view as if she represented a new applicant, and to ask one's self, What would I be liable to object to in her mode of playing if I had never met her before? In this way much additional interest can be created and subsequent success attained.

Too easily do we all get into a rut and simply plod along; it requires much intelligent effort to keep up vitality, interest, and a progressive spirit.

Use the best musical literature affords, and do not pander to cheaper taste; the teacher must be an educator as well. A class in English literature expects to read Chaucer, Shakespeare, Dickens, Longfellow, etc.; similarly, you must familiarize the musical student with thoughts of Bach, Beethoven, Chopin, Schumann, and the other great masters. This by no means excludes many works of lighter caliber which lead up to a proper understanding of the great classics. You can not always presume on dealing with well-trained minds and address your instruction only to the higher grades of development; better take it for granted that your student needs all the elementary knowledge which it is in your power to give.

Be on good terms with the press, and do not call the critic bad names if he fails to be properly impressed with your importance and overwhelming genius; the newspaper can neither make nor unmake you—that will always remain your own job; but it can do a great deal to retard or accelerate success.

Waste no time in preliminaries, but begin work at once with a new pupil. Do not change existing methods too abruptly, nor build up some marvellous new line which it may take months of preparatory labor to get into; better take that which has been accomplished as a basis, and build on top of that; under proper instruction desirable changes will soon be made insensibly. Avoid criticizing your predecessors; perhaps the student does not reflect their work creditably; besides, you may be a successor soon yourself. Show no mercy to fakes and impostors; expose them without compunction; they are not entitled to professional courtesy; but give merit its due. It is strange that many sharp women who would not permit a dressmaker to overcharge them a spool of thread, will permit themselves to be taken in readily by some new-fangled and preposterous method, which claims everything and substitutes nothing; and the woods are full of these sharks.

Show no favoritism, nor do as the stepfather did, who said that he made no difference between his own and his stepchildren, but that he swore at them all. Some personalities with which you are brought into contact naturally appeal to your own perceptions more agreeably than others; but that should cut no figure—they all pay for their instruction and are entitled to equal consideration. Be careful as to your intentions, for "a fool and his speech are soon parted."

(To be continued.)

—How very few musicians possess a really good musical library! Even those lovers of the art—whether professional or amateur—who are fortunately able to satisfy their tastes and desires in this direction will very rarely be found to have made a perfectly representative collection of the works pertaining to any of the special departments of the art. Of course, an absolutely complete library of music is out of the question, so far as individual collectors are concerned. But we might expect, for instance, that the fairly well-to-do musician—if a pianist—would be able to show upon his shelves a good all-round muster of the classic compositions for his instrument. This, in the majority of cases, he will be unable to do. He may possess the "complete works" of the chief writers of the past; but he will have failed critically interested himself in one or more favorite composers, to the neglect of all others. And it is quite possible, certainly, that he may have, in his library, a perfect collection, without, indeed, being possessed of any truly perfect assemblage of all the best works of all the best masters. —*Medical Opinion.*

## THE PROBLEM OF AMERICAN TEACHING.

BY JOHN COMFORT FILLMORE.

I HAVE often—and lately more than ever—been impressed with the fact that the American music teacher, outside of a few large cities, has a very different problem to solve from that which confronts the German teacher in a German city. This problem is, primarily, how to awaken and develop musical life in his pupils. Consider the different conditions under which the German and the American teacher must work. When I was a student at the Leipzig Conservatory, more than thirty years ago, Leipzig was a city of about 100,000 inhabitants—only half the present size of Buffalo or Cleveland. It supported a permanent opera company of high rank, one of the best orchestras in the world, that of the Gewandhaus, another excellent orchestral society, the Lutzer, chamber music concerts, choral societies, and special societies innumerable. One could hear opera—the best—from one to four times a week, 35 to 40 orchestral concerts in a season, and not end of other concerts, mostly at low rates. How many cities in this country can match this even now?

A music teacher in such a town can simply direct his pupils to hear whatever is important, and can depend on their getting ideas of music and of artistic performance from concerts and operas. No student who has talent can fail to have his musical ideas developed in such an atmosphere. The teacher can devote his attention to theoretic and technical training. But let him come over here and teach in any one of our smaller cities, not to say in any of the numerous colleges which the various denominations perforce insist on planting out in the country, away from the currents of the world's intellectual and artistic life; let him ignore the difference in the conditions and teach exactly as he would in Leipzig, Munich, or Berlin, and what kind of results will be got? Just what a good many German teachers, and American, too, do get; a superficial, pedantic, mechanical style of playing, excellent on the surface, but wholly lacking in musical insight and power of comprehension and interpretation. I know teachers who work hard enough and with admirable conscientiousness, who never get beyond "the letter that killeth." As for "the spirit that giveth life," it is not to be ascribed for any pseudo-thoroughness of technical training which is content with "correctness" of performance, while the inner life of music remains uncomprehended.

I fancy that Beethoven would have been, in some respects, a model teacher for some of our American pupils. It is said of him that he did not so much mind technical slips, but was beside the pupil who disregarded the musical sense of what he had to play! Beethoven pruned down savagely on all stupidity, mental slackness, or laziness. Those who studied with him might lack something in mechanics, but on the mental and spiritual side they must be *alive*, or stillness would be most vigorously applied,—often in a gentle or pleasant fashion.

If Beethoven felt the need of this sort of teaching in Vienna, how much greater is the need of it then where pupils have only the rarest opportunities to hear the best music interpreted by competent artists, and do not even know enough to appreciate the importance of taking advantage of the few artistic performances which come within their reach! But, unfortunately, the spirit and ideals of Beethoven are not the ideals and spirit which permeate a good many teachers in this country and elsewhere. And the fewer the artistic opportunities of the pupil, the more unfortunate is this kind of lack in the teacher.

—It is melody that is first and foremost in music, and affects human feelings with marvellous and magic power. It can be repeated too often that, with expressive melody, every ornament added by instrumentation is nothing but trivial magnificence. The best definition of true melody, in a higher sense, is something that may show itself, freely and spontaneously from the human heart. Melody which can not be sung in that way is nothing more than a succession of individual sounds which strive in vain to become music. —*Huffman.*

## SONG WRITERS OF THE DAY.

BY FARLEY NEWMAN.

VIRGINIA GABRIEL.

It is, probably, the best proof of the sterling gifts of this delightful song composer that, although she was removed from the scene of her congenial labors so far back as 1877, many of her songs still afford delight in the home and on the concert platform, due no doubt, in a large measure, to their fresh and "taking" melody and *sweet* of style generally.

Mary Ann Virginia Gabriel came of a good old Irish family, and was born at Ransstead, Surrey, February 7, 1825. Her parents, discerning her unmistakable musical gifts, placed her under Pixis, Döhler, and the famous Thalberg for piano, and under Molique for composition.

Miss Gabriel was married, in 1874, to Mr. George E. March, the writer of the "books" of most of her cantatas, and expired from the effects of a painful accident August 7, 1877, her remains being laid in Brompton Cemetery, London.

Virginia Gabriel never attempted to scale any great artistic heights, but, for the very reason that she confined her efforts to the limits of her powers, as well as on account of her pretty gift of *time-making*, she scored some noteworthy successes. Principal among these were her cantata "Evangeline" (1870), founded on Longfellow's exquisite poem, "The Widow Bewitched" (1867), performed during a long run by the German Reed Company, and "Dreamland," produced at Covent Garden in 1873. More than one of her numerous songs—as, for instance, "The Skipper and His Boy," and "Stonewall Jackson"—were ground out on the barrel organs and echoed by the arches in well-nigh every street of Cockaigne some twenty years ago.

MICHAEL WATSON.

How frequently do the perverse winds of fate toss the fragile bark of the musician into contrary and misleading channels, ere it at length finds the broad stream which leads to the haven of success! Sometimes it is the perverse, preoccupied plans of parents which work the mischief by insisting upon a career utterly distasteful to their offspring—as, notably, with poor Weber; while sometimes the demoralizing indecision and squandering of precious time are due to the vacillation of the artist himself.

How frequently do the perverse winds of fate toss the fragile bark of the musician into contrary and misleading channels, ere it at length finds the broad stream which leads to the haven of success! Sometimes it is the perverse, preoccupied plans of parents which work the mischief by insisting upon a career utterly distasteful to their offspring—as, notably, with poor Weber; while sometimes the demoralizing indecision and squandering of precious time are due to the vacillation of the artist himself.

It was this with Michael Watson, who, after studying music with his father, a professor of the art, located at Newcastle-on-Tyne, fancied that his "psychic force" really tended in the direction of painting, causing him to exchange his labors at the keyboard and the harmony primer in favor of the pencil and the brush at South Kensington's famous art school.

After, however, some eight years of steady application to the technic of the painter's art, Michael Watson came to the conclusion that it was at the shrine of Apollo he should, in justice to himself, be offering his oblations—

a decision largely influenced, probably, by the fact that his father had recently died and left an old-established and excellent teaching connection; and, inasmuch as he had not allowed his musical acquisitions to grow entirely rusty from disuse, he now gave himself up to music teaching and composition, his opportunities of gaining the cold, coy ears of the music publishers being greatly increased by his marriage, in 1861, with the daughter of Mr. John Campbell, of the publishing firm of Campbell and Ransford.

The genuine talent in composition of Michael Watson is corroboratively attested by the fact that he not infrequently published songs and piano pieces under *pseudonyms* the best-known of these being that of "James Favre"; and, notwithstanding the absence of a well-known name on the title-pages, the publications still sold well.

William Michael Watson was born at Newcastle-on-Tyne July 31, 1840, and died a few years ago. His published songs are very numerous (he usually wrote the words as well as the music), the best known among them being "The Powder Monkey," "Anchored," "The Old Times," "The Press Gang," "All in a Garden Fair," "The Washing Well," "Arabian Serenade," "The Pilot's Daughter," etc. Mr. Watson also wrote a large number of part songs, anthems, dramas, trios, etc., as well as cantatas and operettas, his fame extending in ever-increasing circles beyond the grimy metropolis in which he first breathed the (cool) breath of life.

J. L. MOLLOY.

The soil of the "old country" has, from time almost immemorial, been prolific in the production of melody-makers, and by no means the least gifted or popular of this favored many is the composer of "The Vagabond" and a hundred other favorite songs.

James Lyman Molloy was born in Ireland in 1837 and educated for the profession of barrister, but although he has never practiced, he has maintained the *consuetudo* sufficiently by living in charming chambers in that time-hallowed nook, hidden away in the heart of London, so dear to the heart of Dickens and the "gentlemen of the long robe," to wit, the Temple.

Mr. Molloy has written a considerable number of operettas and cantatas, as well as quite a big budget of separate songs, nearly all of which are characterized by a vein of attractive melody, running as freely and freshly as one of the mountain rills of his native "heaven's reffer, Killarney."

Mr. Molloy receives high prices for his songs, as a rule, apropos of which I can vouch for the truth of the following anecdote, since it was related to me by one of the two actors in the incident; this one being, it is hardly necessary to add, not Mr. Molloy.

A good many years ago the writer numbered among his friends a certain London music publisher who, for the present occasion, we will take the liberty of christening Mr. Copyright. This gentleman, hearing from a traveler in the music trade that Molloy had just finished a song that all who had heard it were talking enthusiastically about, resolved to call on the composer with a view to adding the attractive novelty to his catalogue.

Molloy received his visitor politely, showed him the manuscript, and Mr. Copyright, much taken with the great possibilities of the song, inquired the price. "One hundred guineas," replied Molloy. "Oh, come," said Mr. Copyright, "that is a very stiff figure, you know. Think of the risk I should be running, in paying a price like that, of every seeing my money back." "Those are my terms," added Molloy, "take the song at them, or leave it." Mr. Copyright returned home plunged in thought, and after a night of distressing incertitude, weighing pros and cons to the nicety of a mental pennyweight, he determined to strain a point and his bank was, as he says, "bought out." The morning finds him, Mr. Copyright again dressed with the composer, and opening negotiations with, "Well, Mr. Molloy, I have thought it all over, and I'm willing to risk my money and buy your song." "Very well, sir," said Molloy, "only, the price to-day is two hundred guineas." This

was indeed a blow for poor Mr. Copyright, after the exhausting effort of screwing his courage up to the paying point—for he was a terribly "near" man, as the Northerners put it. However, after passing another night almost as comfortably as the martyred St. Lawrence on his gridiron, Mr. Copyright felt that he must have that song, or the remnant of his years would be embittered by disappointment. Once again, did the anxious publisher send his way to Molloy's chambers with a heart sorely nipped by the red-hot pincers of penuriousness and covetousness. Once again was the farce enacted, but this time Mr. Copyright retired finally, a sadder if not wiser man, with tears in his eyes and mortification in his heart, for Molloy had utterly frosted his budding hopes by the chilling remark, "Sir, to-day my price is three hundred guineas."

That song was "The Vagabond."

FREDERIC H. COWEN.

Truth will out is a well-known saying, and an extraordinary bent toward a certain calling in life often manifests itself early in life. This was particularly the case with the subject of this sketch.

Born in 1852, at Kingston, in the Island of Jamaica, he was brought to England by his parents when but four years of age. At six his first musical work, "Minna Wally," was published. In his early life the boy was accustomed to improvise his melodies upon the piano while the notation on paper was done by Henry Russell, a well-known singer and composer of those days. He was placed under the tuition of Julius Benedict and Sir John Goss, and continued his studies for some years, devoting a portion of his time to composition, as well as to public playing.



FREDERIC H. COWEN.

In 1865 he entered the Conservatory at Leipzig, where he studied under Moschles, Hanppmann, and Reinecke. He next turned his steps toward Berlin, and from there returned to London a finished pianist as well as a thoroughly trained musician.

But the calling of a virtuoso could not attract a temperament like Cowen's, which inclined much more strongly to the creative side of the art, although he won much praise by the refined and intellectual character of his playing.

He took up the career of a composer, and soon began to produce important works in the larger forms. It will suffice to mention some of his better known works.

Of choral works, his "Emth," "Sleeping Beauty," and "St. John's Eve" rank high. His opera "Pantline," founded upon Balzer Lytton's "Lady of Lyons," met with a favorable reception.

His third symphony, "The Scandinavian," has been played by nearly all the orchestras of the world; his fifth symphony in F also met with great success.

One more side of the work of his prolific inventive talent is better known to many of THE ETUDE circle than these larger forms, that is his songs.

Mr. Cowen has composed over 300 songs, the best known being possibly "The Better Land" and "It Was A Dream."

A writer sums up Cowen's contribution to musical work as follows:

Apart from the smaller compositions, which are all more or less marked by grace and fancy and tenderness of feeling, Cowen has, in the construction of his symphonic works and oratorios, exhibited so much power and knowledge of his art that he naturally ranks with the first of English composers.



# LETTERS TO TEACHERS

W. B. MATTHEWS

Can you tell me where the system of touch taught by Dr. William Mason originated? I refer to the method of teaching the pupil to play with the hand in a relaxed condition, or I believe Mr. Mason calls it "devitalized." Amy Fay in her book says it is, or was, taught in Germany by Deppa. A Mr. Gahn, of this city, is teaching by this method, and the first exercise he gave a little girl of my acquaintance was to play a five-finger exercise by pressing the keys down instead of striking them, with all muscles as loose as possible and allowing the hand to drop down as each key is pressed.

I believe the above will explain what I mean, and I am anxious to know to whom the credit belongs of devising or systematizing this method of learning.—H. V. F.

I am not able to tell you precisely what you ask. It is a part of that larger something which Debsartizan represents. The point in what they call "devitalization" is not to nerve up muscle except when work is to be done. The pupil is kept to the pressure in the wrong place; he turns the stem on to the whole machine at once, instead of the particular division which ought to do the work. I once asked Mr. Golovsky about this in relation to his own playing. He is a rather small man (in stature and weight), yet he plays the most tremendously exacting and exhausting programmes, and I asked him how he stood it. He answered that sometimes he would find everything going hard; he would imagine the audience was finding it rather a dose; the piano would not work well, and he was getting tired. Thinking about a bit, he would find a place where he could either actually or seemingly make a pause, and stop on a hold or something. Then he would resolutely let go of himself, all over, taking a long breath and relieving all parts of his muscular system from the strain. He would then go on fresh, and in a few minutes would find himself playing with enthusiasm and effect.

There are certain drawbacks to this doctrine of "devitalization" as sometimes taught. I have lately had a pupil who had been working by herself, and hearing so much said about "devitalization" she had set herself to play with relaxed muscles. The consequence was that after some months of this her playing was devoid of effect, as there was never a really vital tone. You can not have work and devitalization at the same time and place. If you are a farmer and have ever tried to carry a two-hundred bag of wheat up a flight of stairs, you will remember that during the exertion devitalization was not going on to any great extent; or, more properly, there was always vitalization and devitalization alternately, as one muscle after another contracted and relaxed. But you yourself, as a whole, were not conscious of any devitalization. You were under strain all the time, and relaxation took place only when the bag had been placed where you were to leave it, or at some intermediate place where you stopped to rest.

Now in music you have to do with continuous ideas, in just the same manner as carrying the bag upstairs was a continuous idea. There is always a phrase, a section, a period, a movement, which the mind conceives to some extent as a whole. You maintain a certain pressure of nervous tension during the progress of the entire performance. Loosely, you relax and you rest in turn, as one finger after another performs its part, and waits for the next thing to do. Now the art of devitalization amounts to just this: that when a muscle or part has done its work, it rests until it is due for its next work. Beginners often keep the tension on throughout the entire time, and even at times throughout the whole arm; sometimes, even, all over the whole body. What the Debsartizan teacher seeks to do, therefore, is to confine the work to the working parts, and to the working moments of those parts; and to set up and maintain a certain kind of rest in all the parts not actually working.

But while the work goes on there is sure to be tension; and if there is no tension there will be no work. Hence, to take again the case of one of the beginning, there is a manner of setting the finger, and of placing it upon the key with

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a certain precision and definiteness of aim, which will secure a good singing tone. There is also the way of using the finger flabbily, which will never make a good tone. In short, what you must have first in playing is *idea*; artists have idea to start with. After idea, you must have muscular conditions corresponding to the idea—tense where work is wanted, reposeful where no work is being done. And there has been no new discovery in this direction by Dr. Mason or any one else; the only modification of early conditions in learning to demand is in much greater amount of work. Playing is done faster and much more. This means more muscle and more tension; and the constant danger is that tension will not limit itself to the actual moments and localities of work, but will improperly extend itself in such a manner that one part will resist the free action of another. Debsartizan "devitalization" is intended to obviate this danger.

In the above sense, Dr. Mason is either the inventor, or the first authoritative, active propagator, of an important idea, which is that the wrist, in particular, are to be kept free and not held tense. He is also practically the discoverer of the invaluable principle that the secret of an effective hand, which is tense when you want tension and entirely free when no tension is desired, is not so much any one way of practicing as combining a great many different and opposite methods of practicing. Thus the hand becomes accustomed to everything, and is ready for everything. When Dr. Mason's system is properly used it has this result for the pupils. But then any person who will play a wide variety of music every day and play it well, will inevitably arrive at the same result of freedom and readiness of hand. The only reason it is necessary to insist upon this so often is because the German methods of elementary practice as a primary condition, and if the pedagogues of his own day had been accustomed to everything, and ready for everything, the condition becomes fixed, and good playing is impossible for that individual—at least without very great undoing of what has been done.

Do you consider it necessary for a child to review studies and pieces that have been learned and left? Teaching "Tone and Technique," do you give the two-finger exercise before teaching the proper hand position by five-finger exercises?

Teaching a child learn the fingering and notes of a scale before taking them in graded rhythms?

In teaching scale do you give the scale of D-flat in all its different forms before taking them up in another key, or go through all the keys in each form? S. B.

Studies and pieces must be reviewed; but we have to do with practical considerations. When a child only practices an hour or an hour and a quarter a day, often all that is possible, you can not do much reviewing. The best way will be to give, along with the D-flat lesson, an old piece to review now and then. Particularly when the pupil has just been working hard, new piece is it good to rest her with reviewing an old one which has been laid aside for some months. Studies can profitably be reviewed occasionally, but not all the studies. For instance, supposing you use the Standard books, go through the entire book again in perhaps three lessons, practicing anything which needs practice. If you have a graduating concert, you will easily get this done by making it a condition for advancement to a higher grade. You can not be reviewing and advancing in every lesson. Time is too short.

There is no one "proper position of the hands." The five-finger position of the hand is merely one of many "proper positions." Four-fifths of the time spent on "proper position of the hands" is time improperly applied. Give the two-finger exercise at once, one touch exercise after another. If you give the pupil enough to do and exercise a little care in training the hand, the proper position will presently come of itself. If it does not, you can start out to find it. But it will generally come.

Twelve the scale is too large a subject for this place. Some months ago I treated it at some length in "Music," and I will ask Mr. Prosser to reprint it, because it answers several questions which you and many others would like to ask. In brief, however, I will say that I

teach the scales four times: First, for the tones belonging to the key and the correct fingering (each hand alone). Second, for establishing fingering and acquiring a certain facility. Here the canons (second and third grades). Third, the longer forms and more varied rhythms, and here the graded rhythms. I think I should always give all kinds of measure counting one tone to each beat; then all kinds of measure two tones to a beat; then three tones to a beat, and finally, four, six, and eight tones to a beat. When you have two kinds of division (quarters and eighths) you can have two grades of rhythm; when you add sixteenths, you can have three, and so on. Graded rhythms, as they stand in the beginning of Volume II of "Tone and Technique," make a very difficult form, which no pupil will do before the fourth grade, or well up in the third, at any rate.

I do not even give the scale of D-flat first. I give C, G, and so on through the sharps; and then through the flats. While the scale of D-flat is very easy upon the keyboard, the first use of scale practice is to form the hand to the key; and this goes better when the work falls upon the key the young pupil needs in the piece she is playing.

I am obliged to you, and have very little time for music (although I dearly love it) except in the evenings. As I am in a boarding-house, it is very difficult to practice in the evening without disturbing others. Would the Virgil duet be of any use to me? L. H.

It is not possible to derive the same satisfaction from playing a Beethoven sonata upon the clavichord that you might get from a piano; but if your imagination is active enough, you can do so. Your finger work upon the clavichord. You can get a great deal of help from the clavichord without disturbing the neighbors; but there will always be a time when the music will need a sounding instrument, in order that you may study tone production. In case you take the Virgil lessons at headquarters, you will do well to remember that when they pronounce your method of the clavichord you may still have to change your method of tone production quite a little before securing a sympathetic interpretation. The clavichord is an admirable servant; as a master it is as bad as any other inanimate object.

What is the difference between the chord of the dominant, the seventh, and the chord of the dominant seventh?

How many motives are there in "Helter Skelter," page 25 of my "Grade 1"?

In the second D-flat variation (2 part), Schirmer edition (Dr. Mason), what is the best fingering for the left hand in the first half of the fifth measure? In the same measure is the right hand fingering correct? In the twelfth measure, what is the right fingering of the right hand on the last note? What finger should be used on the two G's—the last notes of the twelfth and first note of this measure? In the ninth measure from the end, should the thumb of the left hand be used on the F, or should the left hand not use it at all? A. C. M.

The chord of the dominant is the chord on the fifth of the key; when it contains the seventh it is the chord of the dominant seventh. Seventh chords can occur upon almost every tone of the scale.

I do not think I care to answer the question as to number of motives in "Helter Skelter." The four-note figure comes in three forms: straight descending, straight ascending, and reversing. I think to consider each of these a separate motive. If you ask me about the eighth and the spell of sixteenths for three measures and the three eighths following make up one idea; the rhythm and nearly all the melody of this idea is exactly repeated in the following measures. Finger as written, beginning with 2 on F, and each finger falls in its natural place; 5 on A-flat is correct; better play the two G's, 4, 5, changing to use better repetition; omit the left-hand thumb on the F's.

Do the metronome marks mean so many beats as a second? Or what do they mean exactly? M. T. L.

The metronome marks mean that when you have placed the beats of the notch indicated by the number, each beat of the pendulum will correspond to the number of the note designated. These numbers indicate the number of pendulum vibrations in a minute: 144 is at the rate of 144 a minute, and so on.

# Letters to Pupils

J. S. Van Cleave

To E. L. W.—You ask, first, whether in playing a Bach fugue each voice should be made prominent, where it becomes a leader. The whole subject of Bach interpretation is open to much discussion and some decided antagonism of opinion. In Germany there are two schools which are diametrically opposed to each other in the matter of treating Bach's music. One of these schools, which boasts itself to be orthodox, authentic, and traditional, excludes with bigotry anything like modernized coloring or sentiment. These musicians, for instance, set the organ, as it is called,—that is, choose a batch of stops which will give them the quantity and quality of tone which they desire,—and then the fugue is carried through in this manner, without any change of either quantity or quality, and with a steadiness which would never, if at all, have any difference of opinion with a metronome in good health. In this case, you see, the antecedent, or leading voice, can never differ from the consequent, or voice which imitates the tone on a higher or lower pitch; nor could the melody ever predominate over the counterpoint, or series of rapid notes running along beside it. It must be acknowledged that the organists of this school, who sometimes are honored with the august name of theological organists, can find a strong argument in the condition of the organ as an instrument in the days of Bach. When he created his unapproachable masterpieces of polyphony, these modern workers, organs with ten thousand pipes and a hundred stops, with imitations of all the orchestral voices and with electric actions working from any distance through coils, and the wire cables with the case of the organ practice-clavier, were unimagined. A similar argument can be, with some justice, urged in the case of the piano or harpsichord compositions, for both the harpsichord and Bach's beloved, the clavichord, had a tone weak and of few dynamic gradations; but a similar mode of procedure would lead us to play Beethoven on the six-octave, faint-voiced piano of his epoch.

The other school of musicians, the progressives, believe in changing the registration and even the tempo of a fugue to obtain emotional expression. This is accepted, it is plished far better upon the piano, at least so far as dynamic balance is concerned.

Bach's music has been transcribed for the orchestra, and there not only does tone-color reach its most brilliant perfection, but the dynamic effects attain a wider range than elsewhere. Any one who has listened to the Thomas Orchestra deliver Albert's arrangement of the prelude, chorale, and fugue, will have a realizing sense of what Bach had in his heart. To such a person argument will be scarcely necessary.

The pianist has at his command all the resources of accent and shading, and not to employ them is mere brutal stupidity. Therefore, as you may guess, I belong emphatically to the new school—the school that believes that we can never exhaust, by all our modern expressiveness, the deep wells of inspiration in those old masters. The theses should be made louder than the counterpoint.

My pupils to make Bach's fugues stand out in bold outlines and with masculine accents. If you do not believe in this, simply try it. Yes, make all your melodies twice as loud as the counterpoint, and at each appearance you may give it some characteristic treatment, but be careful to keep within bounds. It is quite easy to become extremely unbecomingly loud.

Your second question is, "Must the tempo of a Bach fugue or Beethoven sonata be perfectly strict, and why?"

My dear friend, you ask me here a whole bunch of questions totally unlike. I am willing to be pelted with snowballs from all sides, but pray don't mold each snow-

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ball upon a pebble as a core. I must answer you separately. A Bach fugue must be played with a close equality of tempo to uniformity of tempo, though this need not be absolute. In the case of the Beethoven sonatas, it is entirely otherwise. The Beethoven sonatas are a type of art much in advance of the Bach fugues, so far as dramatic life is concerned, and therefore many more changes of tempo are not only admissible but obligatory. Avoid, however, as you would a disease, that hectic habit of injecting into Beethoven a powerful and unbecomingly macerating Chopin rhapsody. It is positively indomitable, distressing, even wicked, to distort Beethoven as some of our high-fied modern pianists do. They have lived upon Chopin and Liszt, Tchaikovsky and Wagner transcriptions until they think it a prosaic barbarism to keep one measure in orthodox limits, and they are like those canary birds which the bird-fanciers feed on red pepper until their plumage is changed from the regulation yellow to scarlet.

Third, you want to know by what right an artist prolongs certain tones in a composition which an amateur does not tamper with.

The prolongation of certain tones by a pianist is done for the purpose of imitating singers. No one but an artist should do this, because it requires much refinement of musical feeling and maturity of musical experience to know when the aesthetic nature of the music requires such lingering. Singers are greatly to be envied in this respect, and there are certain composers, like Gluck, whose music must be sung in strict time. I remember once hearing Mr. Thomas say with great impatience, after a young lady had just sung the contralto solo from Gluck's "Orpheus," and he had been compelled to suppress her pause on the penultimate tone, good in Italian style but not in Gluck, "I shall have to go on all my life hammering sense into all these singers!" It should not be the first time, as you say, though this has been prolonging the first tone is indulged in by many organists, and some of substitute for accent, in which the organ is totally lacking. Even so great an authority as the virtuosos Clarence Edwards approves and uses this device.

To Miss L. G.—You ask, first, what is meant by the dynamic element in music. The word dynamic is derived from the Greek *dynamis*, which means power. The dynamic element in music, therefore, means the power element, or the question of intensity. If a string on the bass of the piano be struck very lightly, you can scarcely hear it tremble; but if you give a moderate stroke, it will strike the neighboring strings; the loudness of the tone will thus be enormously increased. Think of the tone of a tuning fork, then, think of the tone of a trombone, and you will get an idea of the possible range of intensity. The guitar, the mandolin, the zither, and the harp have all low dynamic powers; the church organ and the brass band have high dynamic powers. Differences of intensity are fundamental in the pianoforte; the very name contains a hint of this,—*piano*, soft, *forte*, loud; because by the mechanism of its keys the player can vary the amount of tone by the mere quality of his touch. The dynamic range of a good grand piano is very great. Shadings or intensities are classified in five ranks—*viz*, pianissimo, piano, mezzo, forte, and fortissimo. Each of these may, however, be subdivided into three grades—thus making fifteen in all. The pianist finds his use of the dynamic possibilities of the piano in three things—*viz*, in making a uniform level of intensity, like a plain, loud, soft, or moderate sound; in making a gradation from soft to loud, as of an ascending hill-slope, or from loud to soft, as of a descending hill-slope, called crescendo and diminuendo respectively; and third, producing accents or special emphasis on single tones, which accents is of two general kinds—implied and indicated—and of four special kinds. In the department of shading and accent the pianist finds the largest possible scope for his emotional nature.

2. You ask how to pronounce Chopin, Gounod, and Schytte. The name Chopin is pure French, though the man was French and Polish. It should be pronounced *Shas* as in *shant*, and then *pan* as in *dis-pan*, only when you say *leave your mouth and nose in a relaxed state, so that a soft nasal quality half way between a and ag will be accented*. Gounod is pronounced exactly as *goc-na*. Schytte is pronounced *shetty*. Give the whole

short sound, as in *sur*. Schytte is a Norwegian musician, a very bold and original genius; his lineage, however, is in Vienna. He must not be confused with another Viennese musician, Schmet, whose name is pronounced something like *shod*, with the lip puckered. As to the question you ask about Mr. Sefton, I am not able to answer you.

To L. S.—You ask if one can be called a musician if he understands the rudiments of music but does not possess the mechanical skill to perform on an instrument. Yes; emphatically yes. The intellectual comprehension of music is an indispensable part of musicianship—and a part even yet too greatly neglected. Many a famous performer is very far from being a musician. Some of the greatest composers—Wagner, for instance, and Schumann—did not play at all; but others, such as Bach, Beethoven, Mendelssohn, Liszt, and Chopin, were equally great in the creative and executive art. But between these there is another kind of musician, who can neither compose nor play, but who understands and appreciates. He is just as truly a musician as the composer or virtuoso.

To E. K.—You say you desire to take up some other instrument in addition to the piano, and that your teacher recommends the 'cello rather than the violin. I approve of your desiring this enlarged musical horizon, and I also approve of the 'cello, not for the reason that your teacher gives—namely, because, there being fewer 'cellists, it is the better playing instrument,—but for the artistic reason that wherever there is a good 'cellist there may be a string quartet, and the string quartet is one of the highest forms of musical art. No functionality in the hierarchy of instrumentalism can outrank in importance the violoncello player. The rich and noble voice of the 'cello, all palpitant with warmth and feeling and a passionate earnestness, is one of the most beloved voices in the orchestra. By all means become a violoncello.

## ONE-SIDED MUSICIANS.

This claim is often made that the professional musician is narrow and one-sided in his development—a specialist thoroughly instructed, and valuable upon his ground, but absolutely useless from the standpoint of general culture. It must be admitted that there is more than one grain of truth in such statements and that too often the claim is amply justified. For the musical education, unlike that for other professions, must be entered upon early in life, and there is a tendency to specialize before the foundations have been laid in general training, the result being unequal development.

This tendency, however, is being more widely recognized and guarded against today than ever before, the best schools, especially, making it their aim to turn out graduates, who shall be not only trained musicians, but also well-rounded men and women. To educate a person exclusively in any one direction must inevitably result in stunting some portion of his nature. In the case of strongly-marked musical temperaments it is especially necessary to guard against abnormal development by strengthening the faculties which in such individuals are naturally weaker than the dominating gift. The remedy lies in general culture as the complement of the musical education, a larger knowledge of the world, of which the musician's own is but a small portion, and some grasp of the purely practical side of life.

The musician should seek to be more than his profession; he should strive to attain that knowledge of "the best that has been thought and said and done in this world" which comprehends all that is implied in the word culture, and gives breadth and fulness to life, and therefore to true art.—N. E. Contemporary Quarterly.

—Here is where the great use of music comes in. It develops character, it adds to life. Knowing how it acts, one can use it to that it acts only upon right affections, impulses, emotions. Remember, it does not give; it develops. It will work upon just those passions and emotions presented to it, and no others. It is needless, then, to say further what should be done to get the best results.







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## SIGHT-READING.

BY THOMAS TAPPER.

THE reply to a query in the November ETUDE interested me very much; it relates to sight-reading, a branch of music education which is receiving the most earnest attention at this time. It has taken many years, but at last it has been realized that children can be taught as early as the first year in school to read from staff notation in any key. Nor is this all; but children can be taught to read in all keys from the beginning without the use of any means or devices which are non-musical. And this is distinctly a gain, because all signs which we may use that are not a part of our present music symbolism have to be abandoned; and to abandon one sign, or group of signs, in favor of another can take place only to the confusion of the learner.

The price we have paid for this bit of knowledge is, as many know, years of allegiance to the keys of C, F, and G.

Naturally, the reading of which I speak finds its expression in the voice. And this—sight-reading, it is called—must precede instrumental work if we hope for much success in music. Nothing but trouble and complex trouble can be expected when we attempt to teach a child to keep still, to sit upright, to lead the arms in a special way, to use the fingers, to read music, and so on all at the same time. The wonder is that a child, submitted to this manifold torture, does not explode from the force of the conditions of the game. Manifestly, reading should be familiar—or, to state it briefly, that particular mental process should have been trained in other surroundings, before the keyboard is approached.

Child-training in instrumental music would be more decidedly a success if we kept these points in mind:

I. Before beginning instrumental study, train the child to listen to tones of all kinds. He must be taught to listen with his ears.

II. The child should learn some music with the voice by rote. Then he must learn in the same way the major scale. In every moment of his music life he will need the major scale. He must, consequently, learn it early, in the way that makes the greatest impression upon him. That impression is made by the voice. In its effect upon himself the voice is infinitely nearer the child than are tones produced upon a piano.

III. The child must be trained in sight-reading because thereby he gains—

(a) The power to think tone;

(b) The power to comprehend and to interpret simple musical phrases and periods by the exercise of his own faculties.

(c) The power to sing the major scale from the various pitches which are at his command. By representing the major scale at various pitches we get in symbols what we call keys. As long as the pitches are at the singer's command, the key offers no difficulty.

IV. By testing and observing these points the teacher will discover—

(a) That the reason why we worship before C, F, and G, as shrines of simplicity, is to be found in the keyboard of the piano or organ, and not in the mind of the child.

(b) That if the child's education in music opens with sight-reading (preceded by note work), he goes forth into instrumental study with fewer prejudices and limitations.

(c) That the value of conceiving a music thought and expressing it with the voice is infinitely above any instrumental expression of it. We positively must build up from within.

(d) That the moment we stop confounding difficulties of keyboard, of signs, of hand, the sooner we shall begin to conceive how genuine and how simple staff notation is. No substitute system has ever been discovered that had sufficient inherent worth to make it stand; even the best must, at one point or another, make the transition to the staff.

What I would particularly impress is that sight-reading from the beginning—expressed by means of the voice—is absolutely essential.

In conclusion, the following, from the annual report of the schools of New York City, is full of interest:

"In many primary classes it has already been proved that the suggestion made in the report of last year regarding the use of various keys, even in the lower primary grades, can be carried out, not only without additional work, but with less labor for the teacher, and with added interest on the part of the pupil. Not only this, but two-part singing, at sight, is found to be not only not impossible, but actually fascinating to the children."

## THE ART OF SELF-CRITICISM.

BY W. J. HENDERSON.

It is not so difficult to learn to sing or to play the piano as it is to learn to tell when you are doing it well or ill. Yet if I am asked what I regard as the most important acquirement of the artist, be he musical, literary, or a painter, I shall answer at once and without the slightest hesitation—the art of self-criticism. Long centuries ago Socrates said "*Gnothi seauton*." "Know thyself." In the brilliant days of Elizabeth, Shakespeare wrote a variation on this theme when he said, "To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man." Shakespeare's thought was of morals, of character, yet if you follow the advice of Socrates and keep your conscience alive, you must also obey the exhortation of Shakespeare, and in so doing you will be true to your art.

"Know thyself!" Know your own powers, study your limitations. You have them. We all have them. "Who by taking thought can add a cubit to his stature?" That does not mean that you are not to take thought at all. It is only by the hardest and most continuous study that you will ever reach the full measure of your stature as an artist. But do not imagine that you can become something that nature never intended you to be. If you are five feet four inches high and have a pug nose, do not try to act Romeo. If you are a woman and have a No. 9 foot, do not try to play Cinderella. If you have no voice at all, do not decide to be a singer. If you are naturally of a calm and placid disposition and insensible to nervous excitement, do not try to be a great pianist, for you will never succeed. Follow Shakespeare's advice, and be true to yourself. Do what nature intended you to do.

But the great difficulty is to find out what nature intended you to do. I remember that when I was a boy a popular conundrum was this: "What is the most difficult thing in the world?" And the answer was, "To find out the most difficult thing in the world." Longfellow said, "The talent of success is nothing more than doing what you can do well, without a thought of fame." Now, is there anything more difficult in this world than to find out what you can do well? I suppose the most misleading lines ever written are these lines of Dryden:

"What the child desired,  
The youth endeavored and the man acquired."

Ah, if it were only so, how easy it would be to solve the riddle of life! How few disappointed violinists, pianists, and singers there would be. But it is not true. Aspiration and inspiration are utterly, hopelessly, often fatally, different. Therefore I say to the readers of THE ETUDE, study yourselves. Learn to get outside of yourselves and look at yourselves as if you were some one else. There is only one way to do it, and that is to disregard the warm praise of friends. I am of the opinion that the curse of budding talent is the flattery of foolish friends. In my experience as a writer on music and the doings of musicians I have seen so many real disappointments, even wrecked lives, resulting from the delusions caused by flattery of friends that I say to every music student, and I say it from the bottom of my heart, distrust all people who continually praise you. If your teacher never has anything but words of easy commendation for your work, drop him and get another. He will never do you any good.

To teachers I am loath to offer advice. Most of them do not need it, for music teachers, like other teachers, are generally sincere and hard working. But do not err on the side of kindness to your pupils. Do not let them think that they are doing well when they are not. Of course, I understand that constant fault-finding will dis-

courage even great talent. But what I would advise is that teachers try to show pupils how to measure their own powers and how to criticize their own work. The teacher can do a great deal toward helping the pupil to acquire the art of self-criticism, and, in a kindly way, by appealing to the pupil's reason, can, in some measure, offset the evils of friendly flattery.

The fate which awaits a misguided young pianist or singer who disregards the warnings of honest advisers, and, following the advice of flattering friends makes a public appearance, is something excruciatingly painful. The daily papers of New York recently gave an account of a case of this kind. A young woman whose friends had for years dined into her ears the declaration that she had a great voice and could sing at least as well as Calvé, who was often out of tune, succeeded in obtaining an engagement to appear at a concert attended by a very large audience. She sang, and that audience roared with laughter at her awkward attempts to deliver a familiar song. The next day the daily papers told the story of the previous night.

Now, it so happens that the manager of this young woman is one of those men who talk. So I know that instead of taking that lesson to heart she was simply in a fury of rage about it, and threw the blame of her fiasco on every one but herself. Her "friends"—Heaven save the mark!—began at once to urge her to hire a hall and give a concert of her own in order to vindicate her claims to public attention, and I should not be surprised to hear that she would accept their advice. If this young woman had ever learned the art of self-criticism, she would have known two things: first, that she was not competent to appear before an audience, and, second, that her "friends" were her worst enemies.

Unfortunately, "friends" are always at one's side, while much of the wisdom of the world on this topic is reposing in the gathered dust of library shelves. "It is an uncontroverted truth," says Dean Swift, "that no man ever made an ill figure who understood his own talents, nor a good one who mistook them." Lessing put it in more biting form:

"Toupinus forsook his last and awful  
For literary squabbles;  
Style himself poet; but his trade  
Remains the same—he cobbles."

Sainte-Benoît, always elegant, expresses it in yet another way: "*On est toujours l'élève de son premier talent.*" It is the duty of every student to strive night and day to learn what his special talent is and to cultivate that to its fullest extent. But I repeat and repeat that you will not learn what it is from the friends to whom your accomplishments provide an hour of elegant recreation. It is one thing to play a salon piece by Gottschalk or Sidney Smith to a parlor full of friends and another to play the Waldstein sonata to an audience of music-lovers who do not know you.

The great artists are all critics of themselves. Mme. Patti conquered the world by knowing just what she could do, and doing it to perfection. Mme. Sembrich said to me: "I do not sing the Wagner rôles because my voice is not suited to them." Mme. Melba, a prima donna of world-wide fame, permitted "friends" to persuade her that she could sing Brünnhilde in "Siegfried," and she made a lamentable fiasco. Mme. Emma Eames said to me last winter: "My friends have urged me to study Solde, but I have decided not to do it. What do you think?" I answered, "Madame, you are not artistically old enough." She answered with a smile, "That is precisely what I tell my friends. I have not attained sufficient artistic maturity to attempt rôles in the grand style. I must go on studying." Mme. Eames had learned the art of self-criticism. Teachers should include that art in their courses of instruction.

—One can always endure drudgery and hard work if it can be shown him that the end of it all compensates. Let the teacher then, from the first, stimulate his pupil by a true presentation of his mission, and, while recognizing the difficulties, seek to overcome them by leading the student to high ideals above and beyond them, inciting him to reach them at any cost to himself of time and labor.

No 2367

## REVERIE.

(Träumerei.)

Edited by T. von Westernhagen.

BERNHARD WOLFF, Op. 58. No. 7.

Con espressione.

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2

*pp*

*f*

*dim.*

*pp*

2367.1

3

*p*

*f*

*dim.*

*mf*

*rit.*

*molto rit.*

*pp*

2367.3



# ALBUM LEAF

Revised by Constantin v. Sternberg.

TH. KIRCHNER, Op. 7. No. 2.

Lively, not too fast. Met. ♩ = 80-100.

A. Pass the thumb rather over the 5th finger, than under, and do it boldly.  
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B, C, D, E, F, see note A



# Magyar Dance

From the Hungarian Opera, "Hunyady Laszlo."

FR. ERKEL.

Allegro.

6

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7

D. S. S.



## Before the Battle.

## Vor der Schlacht.

(Martin Greif.)

Jos. Rheinberger.

English version by W. J. Baltzell.

Tempo di Marcia. ♩ = 116



1 Wake up! so bids the morn - ing, My love at home doth now a - wake And  
 Auf, auf! so ruft der Mor - gen, sie ist da - heim nun auch er - wacht, und  
 2 I vow it. Faith-ful, con - stant To her shall I for - e'er a - bide And  
 Ich weiss es, ih - rem Her - zen ge - hör ich zu in al - ler Zeit, und

think of me for - love's sweet sake; While o'er my head shall bat - tle  
 hat be - reits an - mich ge - dacht, ich a - ber zie - he in die  
 should I fall in blood - y strife My coun - try dear de - mand my  
 fall ich heut im - blut - gen Streit, dem Tod fürs Va - ter - land ge -

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break. While o'er my head shall battle break May God in mer - cy  
 Schlacht, ich a - ber zie - he in die Schlacht mag es der Herr be -  
 life My coun - try dear de - mand my life She ne'er will cease her  
 weicht dem Tod fürs Va - ter - land ge - weicht sie wird mich nie ver -

spare me, In mer - cy spare me.  
 sor - gen, der Herr be - sor - gen.  
 griev - ing, Ne'er cease her griev - ing. Tra-ra, \_\_\_\_\_  
 schmer - zen, mich nie ver - schmer - zen.

cresc. f tra-ra, tra-ra tra-ra, tra-ra!  
 D. S. ff D. S.

3. With joy I plucked a flower,  
 A greeting to my distant love,  
 Its heart is rent with sudden pain  
 Beneath my foot upon the plain,  
 Beneath my foot upon the plain,  
 When bursts the trumpet's sounding,  
 The trumpet's sounding, Trara, etc.

3. Gern pflückte ich ab vom Rasen  
 Ein Blümlein, ihr zum fernen Gruss,  
 Dass seiner Lust zur harten Buss  
 Zertreten wird von meinem Fuss,  
 Zertreten wird von meinem Fuss,  
 Dieweil die Hörner blasen,  
 Die Hörner blasen, Trara, etc.



AT EVENING.  
AU SOIR.

Edited by Robt. Goldbeck.

I. J. Paderewski, Op. 10. No. 1.

Andantino quasi Allegretto.

a Mordant, (w) performed. *may be omitted here and in another similar place, as it is not essential. Observe that other mordants occur also singly (for the right hand above) in a number of places throughout the piece. Displayed however take 2d thumb 3d, as fingering in the left hand. These are old-fashioned mordants, differing from the modern grace note beats: the first note of each mordant should be given simultaneously with the Bass note.*

A Usually, a Fermata (Pause) is preceded by a ritardando; in this case the ritard. comes, exceptionally, after the Fermata; Copyright 1898 by Theo. Presser. 2

at C, it is the same thing, the author having omitted to place a Fermata sign over the half note at the beginning of the measure. B Bring upper note of arpeggio together with quarter note of right hand. Treat all the arpeggios in this piece in the same way.

D In playing the double notes in the right the fingers of the hands always held loosely, should adhere to the keys with some firmness and obtain an evenly clear and distinct tone.

E The Pedal is here to be taken to release the finger from the so as to take the succeeding chord with the 5th.

F Careful legato practice is necessary to execute the double notes in the left here, with facility equal to that of the right at D. G The chords at G and H are first inversions of the chords of the seventh b d f sharp a, and b flat d f a, the latter leading to the key of A, as it does at letter K. Play these chords in succession

as I have given them here in their fundamental positions, and play after them the plain chord, a c sharp e a, and you will get an insight in the otherwise rather mysterious chord at E. L The last chord ends in suspense, as it were, since the common chord of A major has the strange admixture of f-sharp. This is an originality on the part of the author.



# LA PRINCESA. Spanish Dance.

OTTO MERZ, Op. 5, No. 2.

Moderato.

The first system of the musical score for 'LA PRINCESA. Spanish Dance.' consists of five staves. The first staff is the treble clef with a key signature of one flat and a 3/4 time signature. It begins with a piano (p) dynamic and a 'con sentimento' marking. The second staff is the bass clef. The third staff continues the treble line with a piano (p) dynamic and a 'p a tempo' marking. The fourth staff continues the bass line. The fifth staff concludes the system with a forte (ff) dynamic and a 'p' dynamic marking.

The second system of the musical score for 'LA PRINCESA. Spanish Dance.' consists of five staves. The first staff is the treble clef with a key signature of one flat and a 3/4 time signature. It begins with a forte (ff) dynamic and a 'p' dynamic marking. The second staff is the bass clef. The third staff continues the treble line with a piano (p) dynamic and a 'p a tempo' marking. The fourth staff continues the bass line. The fifth staff concludes the system with a 'Fine.' marking.



## Die Dorfschmiede.

### Character Sketch.

CARL HEINS, Op. 241

Under a spreading chestnut tree The village smithy stands.

The smith a mighty man is he, With large and sinewy hands:  
And the muscles of his brawny arms Are strong as iron bands.

His hair is crisp, and black, and long, His face is like the tan:  
His brow is wet, with honest sweat, He earns what e'er he can.

And he looks the whole world in the face, For he owes not any man.

Week in, week out, from morn till night, You can hear his bellows blow,

You can hear him swing his heavy sledge, With measured beat and slow;  
Like a sexton ringing the village bell, When the evening sun is low.

And the children, coming home from school, Look in at the open door;

They love to see the flaming forge, And hear the bellows roar;

And catch the burning sparks which fly Like chaff from a threshing floor.

He goes on Sunday to the church, And sits among his boys;

He goes on Sunday to the church, And sits among his boys,  
He hears the parson pray and preach, He hears his daughter's voice  
Singing in the village choir, And it makes his heart rejoice.

It sounds to him like her mother's voice – Singing in Paradise!

He needs must think of her once more, How in the grave she lies;  
And with his hard, rough hand he wipes A tear out of his eyes.

Toiling, rejoicing, sorrowing, Onward through life he goes;

Each morning sees some task begun. Each evening sees it close:  
Something attempted, something done, Has earned a night's repose.

Thanks, thanks to thee, my worthy friend, For the lesson thou hast taught,

Thus on the flaming forge of life, Our fortunes must be wrought:

Thus on the sounding anvil shaped Each burning deed and thought.

*Henry Wadsworth Longfellow.*

**Allegretto.** ♩ = 138

**Allegretto.**  $\text{♩} = 138$

*f*

*poco rit.*

*mf a tempo.*



Musical score for page 16, featuring piano and organ parts. The score includes various musical notations such as triplets, slurs, and dynamic markings. The piano part is in the upper staves, and the organ part is in the lower staves. The key signature is one sharp (F#). The tempo is marked *cresc. molto.* and the dynamics range from *f* (forte) to *mf* (mezzo-forte). The score concludes with a *Fine.* marking.

Musical score for page 17, featuring piano and organ parts. The score includes various musical notations such as slurs, ties, and dynamic markings. The piano part is in the upper staves, and the organ part is in the lower staves. The key signature is one sharp (F#). The tempo is marked *cresc. molto.* and the dynamics range from *p* (piano) to *f* (forte). The score concludes with a *D.C.* (Da Capo) marking.



## A Coquettish Smile.

Polka.

SECONDO.

H. Engelmann, Op. 292.

Intro.

Polka.

ff mf sf p

cresc. f

1. 2.

Fine.

## A Coquettish Smile.

Polka.

PRIMO.

H. Engelmann, Op. 292.

Intro.

Polka.

ff p ff p

cresc. f

1. 2.

Fine.



## Trio.

Musical score for the Trio section of the Second movement, measures 20-29. The score is in 3/4 time and B-flat major. It features a piano (p) and a forte (f) dynamic. The first system (measures 20-23) is marked *p gracioso*. The second system (measures 24-27) includes a forte (f) dynamic and a piano (p) dynamic. The third system (measures 28-29) is marked *f marcato*. The fourth system (measures 30-33) is marked *marcato*. The fifth system (measures 34-37) is marked *ff* and *p*, ending with a *D.C.* (Da Capo) instruction.

## Trio.

Musical score for the Trio section of the First movement, measures 20-29. The score is in 3/4 time and B-flat major. It features a piano (p) and a mezzo-forte (mf) dynamic. The first system (measures 20-23) is marked *p gracioso*. The second system (measures 24-27) is marked *mf grac.*. The third system (measures 28-29) is marked *mf grac.*. The fourth system (measures 30-33) is marked *mf grac.*. The fifth system (measures 34-37) is marked *D.C.* (Da Capo).



## Sea Dreams.

Words by F.E. WEATHERLY.

Music by FRANK MOIR.

Andante con molto espress.

1. I

*p*

stood up - on a lone - ly shore, I saw a - round me lie Old  
 3. Night fell a-cross the crim - son waves, And then it seem'd to me There

*p*

an - chors of for - got - ten ships, That once went sail - ing by. The  
 rode a fleet of home-bound ships Up - on a - jas - per sea; Their

2370-5

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*più mosso. cresc.*

wind was strong, they danc'd a - long, With  
 sails were dropt, their an - chors cast, Be -

*f*

all their sails un - furld; A -  
 neath a heav'n - ly star, O

*f*

way! a - way, at break of day, To find a gold - en world, A -  
 well for them they rest at last With - in the har - bour bar, O

*rall.* *1st time.*

way! a - way, at break of day, To find a gold - en world!  
 well for them! they rest at last With - in the har - bour

*rall.*

*3rd Verse. cresc e rall.*

bar, With - in the har - bour bar!



*animato.*

2 Then, as I felt the sea-wind rise, A vi-sion came to me, 1

*p*

*accel.*

saw the hap-py lives of men Sail o'er a morn-ing sea. What

*agitato.*

dreams! what hopes! how sweet and fair! But ah, how soon they lay, Like

*rall.*

those sad an-chors rust-ing there, With-in the lone-ly bay.

*rall.* *mf* *D. S.*

## HELPFUL LETTERS TO YOUNG MUSICIANS.

BY MRS. W. H. SHERWOOD.

THE VALUE OF TECHNIC; ARTISTIC STUDY; MUSICAL AND UNMUSICAL PEOPLE; FAULTS; CHILD STUDY; GERMAN.

Is the study of piano, the value of a finished technic can not be overestimated, but it can be, and very frequently is, misunderstood.

Technic in every branch of art must be but a means to an end. The student must bear this in mind all the time in order to do the best work he is capable of.

The end in music is the expression of those noblest thoughts in the mind of man which, defying words, must appeal to the intellect and to the emotions through the language of the soul.

When one considers the great intellectuality of such men as Bach, Beethoven, Brahms, and many others, one realizes that, in order to be a worthy interpreter of such genius, he must forever strive to cultivate within himself the power—technical, artistic, and intellectual—to do them justice. Mechanical study in art will, before a great many years, be largely a thing of the past. General artistic development will be felt in music.

Artistic study is essential to artistic playing. This fact needs emphasizing. There are thousands upon thousands of pianists in the world to-day whose only thought is strength, velocity, noise; but outside of their own admiring or unfortunate friends, who ever hears of them? Whom do they benefit, and what do they contribute to the cause of music? Yet, with rightly directed work, how much some of them might accomplish. The student must learn to listen to himself. He must cultivate this power with every note he plays. Gently and listen to the quality of the tone you produce. Never allow yourself to produce an unmusical tone. I have known musical natures to become hardened and mechanical in their outward expression from stupid work. As the piano is but a mechanical instrument, it entirely depends upon your handling of it what quality of result you get. The purpose of music is to uplift—to enoble and educate the higher faculties; so in the study of music much is demanded of the student.

Technic as the vehicle of expression is valuable. As an end in itself it is useless. If you will express the things of which music is capable, you must study to that end from the beginning, and thus in the five-finger exercise put thought, expression, tone. It will come and you will have gained two points together. If you are musical you will become interested, delighted in the growth of this quality, and your musical faculties will expand. You will become critical, demand more and more of yourself, and be repaid a thousand times by your progress, both technical and musical.

Thus it is seen of how great importance it is to listen to one's self in all practice. Equally important is it to know how to hold and use all parts of the hand and arm, as it is for a painter to know how to mix his colors before applying the brush which contains the vehicle of his expression to the canvas. Perhaps he gives a dash here, and another there, so quickly that you can not follow the movement of his hand, but his trained eye is the guide, and not a movement lacks intelligence. This intelligence economizes strength. No unnecessary movement must be made, or the result is waste of strength, of concentration, and lack of grace. Cultivate speed. Never swing the body backward and forward nor from side to side when playing, more than is necessary and graceful, as the arm and hand should be trained to cover the whole keyboard with very little motion of the trunk. In order to play loudly, do not raise the hands high above the keyboard and then let them descend like hammers on the poor keys. The fingers may be trained to produce any required degree of tone through the concentrated energy of the whole arm, and the hands should in most instances be kept close to the keyboard, force being applied through the finger-tips with energy rather than sheer muscular impetus.

In all branches of education to-day the unnecessary drudgery is being eliminated, and music should lead them

all. Do not waste the time in studying purely mechanical exercises. If you would ever be an artist, study music. Do not expect to play it in the beginning, but study the varied piano passages in different compositions. In each one you will find a new difficulty which, once overcome, helps one to play other things all the better. Mechanical work does not present the same variety of fingering and difficulties, and therefore does not help one to master them. When you have thoroughly studied one composition, watching at the same time for tone and expression, you will have gained more than volumes of exercises will ever do for you. Thus you economize time.

Art is long and life is short, but it is not better to spend four hours a day for five or six years in thoughtful, musical study at the piano, than to spend eight or ten hours a day for eight or ten years in banging away for dear life, and at the end of that time have nothing to show for it but a hand like a board and a touch like that of hailstones, with mechanical technic enough to ruin any piano? Velocity and muscular strength are the least important adjuncts to music. Yet in nearly forty years I have seldom met with anything better in students. Art can not be hurried. If you are in a hurry to be an artist, your failure is insured at the onset. You will get as much as you work for, no more. One astonishing fact about Americans is their impatience at the suggestion of quiet, thoughtful work. It is an unfortunate characteristic of the nation. Art is tender. They would handle it roughly. I think one reason for this is that few really understand the nature of art. The difference between art and mechanics is so vast, and the development of the American facilities to meet the demands of practical life is so mechanical, that even music, because it is looked at from a practical, is also regarded from a mechanical point of view. Music is most highly practical, but it is not mechanical, and the proper study of it is far more practical than improper study.

Good music is becoming more and more the order of the day. It is better taught in the public schools, and its value is better understood than ever before. Nearly every one has musical possibilities within him, but the amount of talent that is wasted for want of good training is great. I have known instances too numerous to mention of young men and women who, after spending from four to ten years in tiresome drudgery at the piano, were more than astounded to find that in all this time they had never been taught the rudimentary principles of correct study. Some of these were professors and teachers in the best schools and colleges and most of them were poor and had worked hard in order to pay for lessons. Nearly all had talent enough to have amounted to something, had their labor been rightly directed. Is this practical? Decidedly, no! There is nothing sadder than the despair of these young students on realizing what they might have accomplished.

Music is progressive and never stands still. Individuals may, but music moves on with great strides. While its importance is continually appreciated, but comparatively few know how to study it. A new "method" or a new teacher very quickly becomes a "fad." There are very few great teachers of piano to-day, and of the thousands who study with them, but a small majority ever understand the artistic and intellectual nature of piano playing; many because they are too impatient to work out the details (in doing which real talent takes delight), and many because, although very patient, they lack sufficient musical intelligence. Yet the latter class often accomplishes more than the former in a certain way, on the principle that perseverance must succeed.

One may be born a genius, but a genius must work to become an artist, with the advantage, of course, of being able to become one much more quickly than a less talented person, and, moreover, of being much greater than the latter. Genius understands the reason and necessity for every little detail, and loses no time in perfecting it. Genius does more because it sees more to do. One may do all that he sees to do, but the more he sees, the greater will be his work. If you would only think more about music, educate your musical nature by listening, if not by playing, you would be able to help its

cause. But you must listen to every one, good, bad, or indifferent; then you will learn to know the difference and to judge for yourself, and hence, if you wish to study, to choose a good teacher, and not have to rely upon the judgment of those who are as ignorant as you once were.

There would be fewer fads and more artists if musical people would learn to judge for themselves. Rubinstein once said to me, "You must not only be able to say you like or dislike a performance—you must be able to say why you like or dislike it." At the time I had never heard of such a thing, and it impressed me deeply. But how true it is. "You must be able to tell why." There are many uses for music. It is educational; it is intellectual; it is even to be used in hospitals for the sick, and in this latter capacity, in my opinion, one of the noblest. Think of the perfection in all its varieties to which it must be brought. Musical treatment for the sick is certainly ideal. Suppose you were requested to play for some victim of a serious nervous disease, one who could endure no harsh sounds—who could only be soothed by the sweetest, softest, and most delicately penetrating music; one who would be shocked by a sudden unevenness of tone. Are you ready now to play for such a one? It would be well in practicing to conceive the fancy that some sick person is listening, and that you must soothe him by the purity of your tone. Such a thought would be most helpful. Music is also noble as a profession, if not abused in that capacity, and there is plenty of room at the top, and an ever-increasing demand for good teachers (although there is so much nonsense about teachers). In fact, the requirements of the up-to-date teacher are of a different character altogether from those of the old-fashioned school. Pupils of the latter are often a serious hindrance to modern advancement, as, on one hand, they do not wish to lose pupils by appearing behindhand, so some of them get a new idea or two from one who has "studied abroad," though of what actual merit they know nothing, and then think, by the introduction of a few new "ways" of doing things, to appear entirely up to date. The more ridiculous these "ways," the finer ignorant pupils think them.

Music as a fashionable "accomplishment," from an artistic point of view is a failure. What is worth doing is worth doing well, and for a fact, an electric piano is preferable to listen to, because it at least keeps time, makes no mistakes, and is not harsher than the faulty playing of society girls who, however musical, will not work hard enough to accomplish anything, and who, while they lack time, often time and expression, overflow with a sentimentality that is more observable in their manner while playing than in the playing itself. So much for their "accomplishment." If they could but hear themselves, they would undoubtedly give the piano a wide berth. Music, of all things, is too sacred to be trifled with. I often wonder what some pianos are made of that they don't fly to pieces with the treatment they receive. One can not help thinking that the college boys' name for it—"knocking the box"—is no misnomer. It is like the fearful noise some singers make in their more than human efforts to "grow" a big voice. If not throat-splitting, they are at least ear-splitting.

Not long ago I was in a house where a young lady was singing scales in a most violent manner. I learned that she was from the West (the wild and woolly part, presumably) and that she had a few months in which to "perfect" herself as an artist, after which she expected to return with an established reputation as So-and-so's pupil, and secure a position as a teacher or church soloist in the place she came from. I requested to be informed if she had any voice left to take back with her. I have not heard, but am quite sure, in the nature of possibilities, she could not have had.

(To be continued.)

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—As our intellects and sensibilities differ, so differs our enjoyment of music, both as to what we enjoy and the degree of our enjoyment.

—It is one thing to give oneself up to reflection, and another to yield to inspiration.—Beethoven.



## THE COST OF STUDY ABROAD.

BY PHILIP O. HUBERT, JR.

I HAVE often been asked by young Americans what it costs to study music in Europe, where to go, and what to do. And although the question has been answered by countless newspaper articles, and even by several books, there always seems to be something more to be said upon the subject. I assume that the student wishes to learn a foreign language as well as music, and is prepared to devote two or three years to serious work.

The first thing to be done by any one wishing to settle in a foreign town, especially a young girl without friends, is to call upon the American consul, and, if there is an American or English church, upon the pastor. The consul, if he is the right man for the place, will be a ranch for the stranger, and our government puts him there and pays him to be helpful to Americans. He can probably give good advice as to boarding-houses, lessons, etc. In case of sickness or trouble, it is a great relief to have at hand some one familiar with the language and customs of the country.

In France, and especially in Germany, the foreigner is always coming into contact with the authorities: the police may arrest you for riding a bicycle on the wrong side of the street, tax-bills of the most curious character, and official documents of all sorts are thrust upon the stranger, who will do well to turn at all troubles of this kind over to his consul. Scarcely a week has passed during the last six months of my stay here when I did not have occasion to refer such matters to the consul of Munich or Dresden. To give but one instance, my daughter happened one day, in Munich, to ride on her wheel through a certain arched way at which bicyclists are required to dismount. Immediately a policeman appeared, and took down her name and the number of the wheel; for before you can ride at all in Munich you have to buy from the police two big numbers, one of which is fastened in front of the bicycle and the other on your back. I went to our consul at once, and finding that a fine, which according to some accounts would be three marks, and according to others forty marks, would be imposed, we called on the chief of police, meeting everywhere with much politeness but no end of red tape. In the course of the next three weeks we received four visits from police officials in gorgeous uniform, bearing stamped documents of which I could make neither head nor tail, and all of which I turned over to our excellent consul, Mr. J. L. Corning, who was then in office. Finally, an officer appeared with a document, a whole page of foolscap, closely written, which he proceeded to read to me from beginning to end, after which he took it away. I do not know to this day whether it was an apology from the police or a solemn warning not to break the law again. This was only one of our encounters with the police. As every stranger coming into a German city has to register at police headquarters within forty-eight hours, he becomes a target for all sorts of public documents. Inside of one fortnight in Dresden I received five tax bills, and although I was legally bound to pay one of them, I finally did pay a tax of forty cents to stop the nuisance. In Dresden, fortunately, there is an association, supported by the hotels, boarding-houses, and large shops, which has for its object the assistance and protection of foreigners, and all such troubles are thus taken off the consul's hands. The interest taken by the German government in your welfare is wonderful. I had not been in Dresden a week before an officer appeared, wanting to know where my boy, a lad of sixteen, went to school. I replied that he had a tutor.

Then came several documents from the school authorities, and finally a summons requiring me to state the name and address of my boy's tutor, whether or not he had the government's authority to teach, and a list of the studies pursued.

Having lived for a fortnight or so in a pension with other Americans, who may be supposed to know something of the town, and having established friendly relations with the consul, the next thing for an American German family with which one can board now in a German town to be heard. I know dozens of Americans in Munich and Dresden, who hear scarcely

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any more German than if they were in New York or Philadelphia, and I suppose that Dresden has forty boarding-houses where nothing but English is heard at table. There are here as English, an American and a Scotch club, a tennis club, a golf club, and a football club, all frequented by English-speaking people. English is spoken in most of the shops. One can get on perfectly well in Dresden without a word of German (?), the consequence being that you meet dozens and scores of Americans who have lived here for years, and do not know enough German to seek their way home. It seems rather hard to insist that a young girl should do without social pleasures while over here, but should do without social pleasures and that of others, one month according to my experience and that of others, one month without hearing a dozen words of English is worth six months during which one hears some German and some English. If one goes seriously to work to learn German, everything helps here—the street signs. To live in a boarding-house where English is heard, or to frequent the English-speaking clubs, is to make it difficult or impossible to learn German, which is no easy task at the best. Mark Twain's assertion to the effect that one can learn English in three months, French in three years, and German in thirty years, does not seem much of an exaggeration after one has had some experience of the three languages.

If one can afford it, a good German teacher is, of course, an advantage, and a short card in one of the newspapers will bring scores of answers from men and women anxious to teach for very little money. In this way I got a young lady in Munich to give three hours a day to my children at a salary of forty marks a month—less than \$10.00. She not only gave them lessons in reading and writing German, but she took them out walking, giving them conversation lessons which were invaluable. Many bright American girls coming to Germany manage to get such instruction by giving English lessons in exchange. A few lines in any of the papers are sure to bring answers to such wants. Especially in Dresden and Berlin and Paris, people are anxious to learn English. A German clerk's value is vastly increased if he can speak a little English.

As to the price of board and lodging, it varies from seven dollars a week in Paris and Berlin, to three dollars a week in the smaller German towns. In Munich and Dresden fair board can be had for eighteen dollars a month. These prices do not include washing, which, however, is very cheap—half what it is at home. It is often said that a mark (twenty-four cents) will go as far here as a dollar at home, and in many things this is true. For instance, our piano in Munich, an excellent upright, costs us ten marks a month, which was considered rather an extravagant price. You can get them at six marks a month.

It is, however, in the cost of musical instruction that the great economy of living here is evident, especially when the quality of instruction is considered. The fees at paid dancing lessons, in Berlin, by a young man who studied the violin, took part in orchestral and chamber music, attended frequent lectures on the history of music, and received lessons in counterpoint and composition, amounted to \$122. In Munich, a young lady student's tuition expenses for piano-study and composition were a little less than \$80 for the year. In Leipzig, Weimar, Sondershausen, Carlsruhe, and other minor cities one will find board rather less than these prices. Dresden is about the same as Munich in expense. The advantage of the large cities is that the teachers are men of world-wide reputation, such as Scharwenka, Kindersley, Taubert in Berlin; Rehsberger, Thullie, and Schwartz in Munich; Driske, Sauer, and Lampert in Dresden. Also the great advantage, mentioned at length in a previous article in THE ETUDE, of being able to hear the very best operatic and classical music for very little money.

Taking an average, I should say that the young man or woman wishing to come to Germany to study music will require \$100 a year for tuition fees, \$250 a year for board and lodging, and \$75 a year for operas and concerts, the latter sum being sufficient to provide something good for almost every night in the week. One gets a lesson in singing, music, orchestral playing, declamation, German, and art by paying twenty-five cents for a seat at the Royal Opera House in Dresden or

Munich, such as can not be had at home for any price. If we add \$100 for clothes and the extras of a modest outfit, we have a total of \$255 a year.

During July and August schools and opera houses are closed, during which time the student can rusticate in the Harz Mountains, the Saxon Switzerland, so called, although it is in no wise resembles Switzerland, or the Bavarian Alps or Tyrol. Board at the Gasthaus of a mountain village is very cheap, and the life wonderfully interesting to us Americans, who do not know what it is to be lulled to sleep by the whirr of the spinning-wheel, the cry of the cuckoo, or the lowing of cattle stabled in the next room to you.

## FACTORS OF MUSICAL EXPRESSION.

BY DR. ROBERT GOLDBECK.

THERE is a difference between the *beautifol* and the *expressive* in musical performance. All or some of the attributes of beauty may be present and yet there may be a lack of expression. We may be impressed with its purity, perfect intonation (in song), fullness or delicacy of tone, and yet miss the feeling or impressed force which would move us, when without it only our admiration would be excited. Expression, then, is something more than total perfection, more than polished execution, more than the most varied shadings. From a pianist's point of view, the most perfect and most perfect of all is the least perfect. None of these are inconsistent with calmness and unruffled repose. All these qualities are, nevertheless, important adjuncts and even indispensable aids to expression. To state it briefly, musical beauty is possible without soulful expression, but expression is not conceivable without at least some beauty, finish, and skill of execution.

Expression in singing resides primarily in the tone. This must be emotional to arouse emotion in others. What manner of tone this really is, it is not easy to define, for it varies greatly in different voices. In the perfect singing, the voice is not only pure and intense, but it has a certain quality which tends to produce the tone, and make it play a telling part after the finger has left the keys—goes far to mitigate the shortcomings of the percussion-mechanism of the piano. The difficulty is to bring into prominence *single melody* tones, unaffected by the general pedal-tone. To effect this, a third pedal, provided with a single pedal-tone mechanism, has been added to grand pianos by most makers. Very few pianists, however, care to make use of this contrivance, as it is a little bit dry in harmony of sound, and also, because the desired effect can be produced in a superior manner by the use of correct and quickly repeated pedaling.

The great masters have given us, each in turn, some new idea, which has contributed to build up the "science" of expression.

Hummel perfected the smooth legato, to join the tones to one another in a persuasive and arresting manner,—one of the most important and shadings achievements. Thalberg added the art of song ("cantabile") by means of the pedal—the clear melody floating upon the waves of the arpeggio. Chopin invented the "rubato"—the witchery of graded, irregular time. Liszt opened up a new world of harmony, transcending all that was known before him, Wagner following him on the same path in the field of opera. Schumann gave us the highly wrought, more intense, and humanly passionate "dissonant harmonies," differing in their greater concentration from the Lisztian bolder and more violently contrasted modulations. The sustained style has been for generations an important factor of expression, and of late years artists have found and revealed to us great beauties by a slow, deeply impressive rendering of the musical thought.

In conclusion, I may attempt a definition of the word "expression" by designating it as a "pressure," in distinction from an indifferent, placid mode of touching the keys. The word *pressure* is etymologically akin to expression, and corresponds, in the voice, to *intensity*.

beginning of the tone, not its continuance, it is evident that his greatest skill of tone production must be exercised in the *touch*. A piano with a tough and uneven action does not admit of sensitive finger-play, and in discussing these matters of touch and expression we must have in mind a perfect instrument, one whose elastic and easily managed keys will respond unflinchingly to every demand, from the faintest caress to the most energetic grasp. Especially must it be perfect in its repetition! The tone should be full and mellow and of fine *singing quality*—as we understand this in connection with the piano to pick out from the general pedal tone, shadings single tones and chords. The strings should be able to endure the application of the greatest force without clashing and jingling. With such advantages, the shortness of tone peculiar to the piano as a percussion instrument will be little observed in the playing of a capable artist. I may say here a few words about the ambition of piano-makers to discover some way of producing a much more sustained and evenly continued tone—something not unlike the tone of the organ or violin. The advantage of such a discovery is largely imaginary, if obtained at the sacrifice of the swift, airy, rapidly elicited tone, not stiff in its termination like that of the organ, but vanishing imperceptibly, like the silvery glimmer of a star. It is the peculiar charm of this tone which gives to the piano its individuality, a charm of which we do not easily tire. The touch calls this tone into life, and when this touch is beautiful, our sympathy is awakened, and with it the first recognition of expression. Although the pianist can control only the beginning of the tone, the variety of such beginnings is so great that in this alone we have inexhaustible resources of expression.

From the circumstance that tone expression on the piano originates entirely in the first immediate touch of the finger-tips, and that the tone diminishes from that moment, it follows that many other factors must be brought into play to produce that all-important, appealing element, *expression*, in pianistic interpretation. The pianist, who is not only expected to produce the tone and make it play a telling part after the finger has left the keys—goes far to mitigate the shortcomings of the percussion-mechanism of the piano. The difficulty is to bring into prominence *single melody* tones, unaffected by the general pedal-tone. To effect this, a third pedal, provided with a single pedal-tone mechanism, has been added to grand pianos by most makers. Very few pianists, however, care to make use of this contrivance, as it is a little bit dry in harmony of sound, and also, because the desired effect can be produced in a superior manner by the use of correct and quickly repeated pedaling.

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—The divine spark of inspiration is, in its essence, a thing apart from human faculties and, like a flame, comes all impurities, leaving only the imperishable.—Nawmann.

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## SIGHT-READING IN PIANOFORTE INSTRUCTION.

BY CARL FARLÉN.

WE are accustomed to define persons who can not read with fluency and intelligence in their own language as being illiterate, and to consider reading an indispensable accomplishment among educated people. In the language of music, correct, fluent, and intelligent reading is of similar importance and normal progress in any stage of musical education is impossible without it. It seems strange, therefore, that with so many pupils the faculty of reading at sight is either not developed at all or exists only in an imperfect form. An investigation into the causes of deficiencies in sight-reading generally points to weakness in one or several of the following qualifications:

- I. Mental concentration and quick perception.
- II. Accurate and ready knowledge.
- III. Ready technique.

Defects in any one of these qualifications will render sight-reading well nigh impossible.

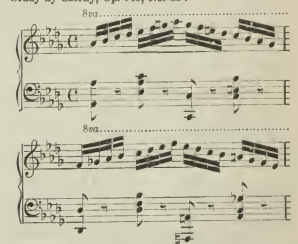
MENTAL CONCENTRATION, or attention, needs special training, even the well-meaning music student being only too apt to let his mind wander from the subject. Class instruction under an able disciplinarian is generally more effective than private instruction for developing the power of mental concentration. Some ear-training exercises or some black-board work at the beginning of the lesson will be found effective for establishing an attentive state of mind.

QUICK PERCEPTION is nowhere more indispensable than in reading music. Musical notation consists often of a bewildering conglomeration of signs, notes, and rests in ever-changing rhythmic and tonal combinations, together with legato, staccato, and other articulation marks, with embellishments, with dynamic marks, with tempo marks, with fingering, etc., all of which the mind is expected to grasp and to transform instantaneously into finger actions is a *given tempo* and in *rhythmical* proportion. Will-power has to be trained to develop the needed mental alertness in ascertaining—not guessing—the meaning of the printed text instantaneously. "Methods of Mind-training," by Catharine Aiken (Harper Bros.), will be found interesting and suggestive on the subject of cultivating attention and quick perception. Musical instruction offers as an inexhaustible variety of special exercises in mind training, such as ear-training, memorizing, scale-forming, etc.

ACCURATE AND READY KNOWLEDGE. The necessity of possessing accurate knowledge is too obvious to need any special argument. It is here that we have had many amazing experiences concerning the helplessness of many pupils. Confusion about the meaning of rhythmic signs, unfamiliarity with the various groups, or octaves, in the keyboard, uncertainty in major and minor keys, especially the latter, uncertainty in remembering signatures and accidentals in reading notes with many ledger lines, in reading bass clef, vagueness in the understanding of terms referring to shading or tempo, confusion about the meaning of embellishments are the principal afflictions under some of which many pupils are suffering. The greatest uncertainty is also prevalent with many in correctly recognizing musical problems by ear. Whenever such defects are found, however the results of incomplete former instruction or of the pupil's forgetfulness, they have to be removed. It was essentially with the object of systematizing the process of repairing defectively instructed minds that our fundamental training course was created, as the traditional methods did not seem to offer sufficient and appropriate means for the purpose.

Knowledge has not only to be accurate, but has also to be ready at the moment when it is needed, and careful training in the instantaneous application of knowledge is one of the main factors in sight-reading. Excellent modes of training are reading notation by figures, as employed in fundamental training, ferming, at the keyboard, scales, chords, and cadences in all keys from memory, transposition exercises, and analyzing at sight.

The ability to condense whole groups of notes into compact musical facts needs careful training and continuous practice. Take the following two measures from Study by Czerny, Op. 740, No. 25:



An intelligent reader condenses each half-measure into one compact fact as follows: A flat major scale with tonic triad, harmonic F-minor scale with diminished seventh chord, D flat major scale with tonic triad—harmonic B-flat minor scale with diminished seventh chord. The details as to rhythm, location of the chords and scales, fingering, etc., are then readily adjusted.

This modus of condensation is as important in music reading as the condensation of letters to words and of words to ideas is in other reading.

READY TECHNIQUE—this is, maintaining good position, finger action, and touch, applying practical fingering, playing with clearness, smoothness, good articulation, phrasing, and shading when reading music at first sight—lay by no means frequently met. I have seen pupils who have gone through years of technical training, and who could play quite difficult pieces with a certain brilliancy, become utterly helpless in the use of their hands the moment they attempted to play at sight the simplest sonatina by Kuhlman. *Ready technique is the only kind of technique worth having*, but no amount of technical training will develop it unless such training combines mental problems of sufficient import with physical problems, musical tasks with mechanical tasks; for the mental forces have to be trained from the beginning to combine attention to musical problems with the control of the actions of the fingers.

In reviewing the requirements for good sight playing, it will be found that the difficulties to be overcome are one and all of a general character, and that facilities have to be developed, many of which can not possibly be cultivated in the usual state of music lessons, but which require a special course of training. A class in sight-reading conducted by a wide-awake teacher and disciplinarian will not only serve to raise the pupil's standard in sight-reading itself, but will exercise a most desirable, healthy influence on the pupil's general progress. Great care has to be exercised, however, in the conduct of the course that it serve the purpose of eradicating defects and establishing the habit of correct and intelligent reading, which end can not be reached by playing at sight piano pieces for two and four hands.

During the last twenty-five years of my life I have come in contact with several thousands of students who sought pianoforte instruction in the middle and higher grades, having taken music lessons from two to six, and more, years elsewhere. Among these thousands students were, to my recollection, in all about twenty who brought with them the faculty of playing at sight correctly and musically, while the remaining 980 were more or less inefficient readers. Many of them, however, after some training in special classes for sight-reading, showed creditable improvement, while the number of positively hopeless cases was comparatively very small. Furthermore, when a more comprehensive system of fundamental training, with due regard to the development of efficiency in sight-reading was introduced into our juvenile classes results became soon apparent, which demonstrated beyond doubt that the teaching of reliable sight-reading is possible with the great majority of pupils, and chiefly depends upon the application of the right means of instruction.



BY T. L. RICKABY.

There must be a great charm in the very fact of being able to say that one is studying music. It is the only art that is generally studied, although there are no more people with a talent for music than there are with other "gifts"—painting or sculpture, for example. Yet no one wishes to be thought incapable of learning to play or sing. Although the cost of music lessons is many times greater than the cost of other studies (not to mention the cost of the piano); although the routine work of practicing is wearying to the player and even overtaxing to the singer; although the study of music is often without earnest; although there are nine pupils to every teacher, and although the probability of attaining any other line of work is much greater than that of attaining any other line of work—yet the study of music is the most popular study, and the most profitable. Now, you, reader, are about to study music. Now, you are taking music lessons.

Because it is fashionable? Then drop it, for you are wasting time and money. Nothing is fashionable long, and to you music would soon become stale, and there can be no doubt about its proving entirely unprofitable. Art is too deep and permanent to be affected or measured by fancy or fashion.

Because your bosom friend does? One of the poorest reasons in the world. Find another object of study, for music has nothing to offer any one who is not actuated by a worthier motive.

Because some teacher asked you to? This may be a symptom of good nature on your part, or, more probably, a sign of a weak will. All there is to say in this connection is that if any good is to come from music study, the desire—the prompting—must come from within.

Because you wish to shine in society? A natural and perhaps excusable reason, but superficial, and if this is all that actuates you, disappointment will result. Society is fickle and hard to please. Years of work and study might place you where you could shine; but it could not be for long, because "society" seems to be occupied chiefly in looking for "something new"; hence you would soon have to "step down and out" for the "latest" lion, musical or otherwise. Do not depend on society.

That you may become famous? I have noticed that fame has a way of eluding those who pursue her for her own sake, and, with a peculiar coyness, comes to those who ignore her in their work. One can not become famous by merely trying to become famous. Fame is the result of conditions entirely beyond our control. The most famous men and women become so unconsciously, and many were entirely ignorant of being famous. While I presume that fame must have its pleasant features, prominence naturally brings a train of unpleasant conditions. The eminent one is surely the subject of much of the more malignant envy and jealousy than one less known. Further, every one is not constituted by nature to do good in high places. Only Lincoln and Washington could fill the places they occupied. The greatest good is not done those who are most prominent.

"The strongest souls  
Are those of whom the world hears least."

The success of our lives will not be measured by the number of people who know us or of us (if it were so, what an immeasurable success John L. Sullivan would be), but by the number who are better for our having existed and labored.

Are you taking lessons to "please papa and the boys"? This is a delightful and worthy reason, and one that might actuate every pupil profitably. A teacher might be proud if all of his pupils were of this class. He could rely on some results.

In this connection, I may say that many pupils thoughtlessly wound the feelings of parents and cause

them needless pain and disappointment by an unwillingness to play for them. The parents have often more than sacrificed much that the instrument and lessons might be paid for. It is but a small return that a son or daughter play for the "home folks" whenever asked to do so, even if the request is for "Home, Sweet Home" or "My Old Kentucky Home."

These tunes, though considered hackneyed by many, are perfect as far as they go, and it must be remembered that these melodies are sweeter and more deeply cherished than others because they are old and have fallen on many delightful associations; and it is only to be some day that the science of music is for our own individual edification and culture; nevertheless it has another and almost equally important function—viz., giving pleasure to others. And it is easier to give pleasure to "father, mother, and the boys" than to anybody else. In the concert, recital, or party, if you play only moderately well, you will give pleasure to many, and if you are able to play brilliantly and well, they may applaud and praise you with envy in their hearts. But you can always please "father, mother, and the boys" with your playing, and their pleasure will be of the purest—entirely unmixt with envy or jealousy.

The primary and chief reason for studying music should be a love for it, and because it means more to us than any other art,—because of its influence on our moral refinement,—and because it is really a necessity to the modern citizen, and because of these *fin-de-siècle* days.

Now, music ought to be studied by everybody in some form, for, while it is neither necessary nor possible for all to perform or create, it is certainly not unreasonable to expect a certain amount of knowledge on the part of the public generally. It is not only a pleasure to be able to perform after a fashion, but it is also a pleasure to be able to perform after a manner. Musical taste, therefore, must have more listeners and not so many who consider themselves "called" to perform or teach. Generally speaking, Americans study music with only one of two objects—viz., to become concert performers or teachers. For many reasons neither of these two classes reap any real aesthetic benefit from music. To quote Mr. W. S. B. in the *Century* for September 1896: "There is something in the popular conception of music that is the spirit of the concert artist, which limits the capacity for enjoyment." We must have artists and teachers; yes, I hope so the development of another object in music study, and that is, that we may become better, because more intelligent, listeners. This would not call for so great an amount of detailed study, nor so much wearing of curves and music in technical drill, not to mention that the time and energy would certainly be immeasurably greater than in a great deal of the present

Further, before music study is entered upon, and especially music study with serious aims, there is one condition on which there should be no uncertainty—viz., the existence of a certain amount of natural musical aptitude, a natural correct feeling for time and rhythm. The number of pupils who are woefully deficient in these two respects is astonishing; yet all expect to succeed, and are indignant at any suggestion of possible failure; and yet, under these circumstances, complete success is impossible. Men do not gather grapes from thorns nor figs from thistles; neither can one reap a harvest of rich musical results from natives which are not musical to begin with.

This condition being fulfilled, and music study determined on, it is only just that a few years be given to it before any decision is made as to the use which is to be put. Should the pupil be the fortunate possessor to means, teachers, artistic influences, and natural talent; should be develop extraordinary technical skill and powers of interpretation, there would be nothing unreasonable in aiming at a concert career. On the other hand, should a pupil become a good performer, and possess in addition, certain powers of reasoning, analysis, observation, and a desire to teach (and to learn), and, above all, the ability to impart to others the knowledge he possesses, he would be an addition to the teachers' ranks. There are, however, hundreds of thousands who do not have the requisite mental or physical qualifications for either class, but who have studied music faithfully. I should be sorry to think that their

work had he wasted. They are infinitely better for knowing of the beauties of music. They have seen far enough into its inner nature to be able to understand and appreciate it when they hear it. In other words, they have become trained listeners, and as such are able to get much more out of the tone-language than if they knew nothing of it. Every concert or recital, every song, chorus, or orchestral number ought to make those who hear them "richer by one more beautiful experience"; and the greater the knowledge of music, the richer will the experience prove. The same is true, to some extent, in the case of the large number of those who are totally, or almost totally, without talent.

At this point I laid down my pen to rest my hand for a few seconds, and picked up a copy of "Music." Opening it at random, my eye caught these words: "The question of utility is ever uppermost with many students. Unless a habit and immediate reward is established, the student will not study." I have been studying *the Rubinstein and waltzes.* Only a very few study music as one of the many means of general culture, and are satisfied to develop their own ability as far as possible." Mr. Liebling says here in a few words what I have been trying to say all along. If music were studied without thought of pecuniary return, or not as a means of obtaining a livelihood, but as a means of self-culture, it would be better for all concerned. I heard recently Chopin's Impromptu in C-sharp minor very well performed by a young gentleman who does not teach music for a living. He makes a much better living in another way, and music is very much more to him and to his friends, than if he were a professional. The average teacher does not keep up sufficient technical studies, and is not prepared to give the best for his services. It is between these two that the skilful amateur comes, and an enviable position it is to be occupied.

## THE PRINCIPLES OF MUSICAL PEDAGOGY.

## LETTERS TO A YOUNG MUSIC TEACHER.

BY JOHN COMFORT ELLMORE.

## LETTER I

TO W. E. B. DUBOIS

*My Dear Bay*—Your questions have stirred me all up. We who have been teaching a good many more years than you have lived are apt to be rather oblivious of the needs of you who are beginners. It costs us an effort to realize that the long process by which we have acquired our knowledge of the world and of teaching has been a process in itself before you, and that you are starting out as teachers without any other guide to the art of teaching than the experience you have had as pupils. A good many of us started out in the same way; began by trying to take our pupils over the same road we had been on once; found we did not know clearly and thoroughly enough many things as we thought we did; differed among us as to the best way to teach people; learned more in more or less uncertainty of our way while we learned our heads up gradually on important points; learned what we could from older teachers as we had opportunity; made mistakes and corrected them; and so went on, learning for a while a good deal more from our pupils than they learned from us, and gradually evolving to the possession of skill we may now possess according to the measure of our opportunity. But I am going to add, according to the measure of our sincerity and earnestness also; but that goes without saying.

I should be glad if I could help you to avoid some of my mistakes; could give you some of my own dearly-bought experience, and put you at once on the right road to successful teaching. But, after all is said and done, nobody else's experience can possibly take the place of your own. My experience will not become yours until you have made it your own by actual practice. Even then it will not be the same; for you and I are two different persons, and your pupils will be more or less different from mine, and two of them will ever be exactly alike. My first advice to you is: Be yourself always—stand on your own feet; see with your own eyes; use your own intelligence; think for yourself. This does

not mean, of course, that you are to be conceited and to imagine that your inexperience is just as good as an older man's experience. Not a bit of it. He who thinks thus is simply a fool, and will never come to anything until he gets the nonsense knocked out of him by dire experience; and the chances are that he won't have sense enough to learn from his experience. He will be too busy trying to swallow any man's ideas whole just because they are his; not even mine, although I am your teacher. None of us are infallible; all of us "see in part and comprehend in part," and perfect humility is entirely compatible with perfect reliance on one's own ability to make the best use of the experience of others, so far as we are capable of it, without making ourselves slavishly dependent on anybody else, no matter how much older or how much more experienced. *Beware of all teachers who think that they are infallible.* They are usually cranks. There commonly have a large and enthusiastic following, it is true; for the late Mr. P. T. Barnum was right—people do like to be humbugged; and if you desire the greatest possible measure of worldly success in your profession you can not do better than set up for a prophet of some cranky fad, if only you can make show enough to strike the imaginations of the unthinking persons who constitute what somebody has wittily called "the asses." And they are just as likely to be the best-paying as the poorest. So long as you are really a fool, you will find it good sense to be an unconscious humbug and too much conscience to be an intentional one. I hope, also, that your perceptions are too clear and too sane to allow you to be easily imposed upon.

You will make mistakes, of course. Perhaps you know the story of the great German oculist. A young student, one of his pupils, asked him one day, in a burst of reverential admiration: "Master, did you ever lose an eye in your practice?" "No," replied the oculist. "Why, I have supplied a bushel of eyes; that is the way I learned to be an oculist." It seems a great pity that young doctors and young teachers can not start out with all the accumulated experience of their predecessors at their command and so save an enormous amount of waste. But such is not the order of nature, and we have to take the universe as we find it. Luckily, we are not responsible for the universe, but only for our own share of the world. Let us do our best to make the most intelligent use of the world we have; let's step into them in other hands than ours.

But if neither I nor any one else can give you an experience which you alone must make for yourself, it is at least possible to lay down some fundamental principles of pedagogy which may serve you as reliable guides. There are principles founded in the nature of things, especially in human nature, which may be, and indeed must be, known and understood by every one who becomes a successful teacher. There may be efficient teachers who have never formulated them, but no teachers ever did thoroughly efficient work who did not act in accordance with them. These principles I will try to bring to your attention hereafter.

## THOROUGHNESS IN PRIMARY WORK.

BY EDWARD DICKINSON.

A VERY interesting subject of investigation, if there were any way of getting at the data, would be the extension of thorough methods of teaching in the country at large. In regard to the more conspicuous teachers and the leading conservatories there can be no question—the grade of work has been steadily rising during the present generation, the most scientific methods have been sought out and formulated, and rigidly applied with satisfactory results. But how is it with the great army of teachers more obscure, the private teachers who are found on almost every street, and the lesser practitioners in the smaller schools, who are more likely to obtain any convincing scientific basis for their work, but I do not think any expression exists among those who have the best opportunities for observation that there is a general toning up all along the line, and that the preliminary work which is so largely in the hands of those whom we might call the “neighborhood teachers” is hence better done than formerly. It would

seem that this must be the case under the conditions of the time. The increasing efficiency of the public schools, and the general diffusion of knowledge must create an ever-growing demand for thoroughness in all spheres of instruction; there were never before so many helps to the isolated, remote teacher, for the work of such papers as *The Atlantic*, and the multiplication of graded courses, and annotated editions of the classics, and the publication of a text with the old courses for unintelligent, haphazard teaching. Large numbers of well-trained pupils of high-class home and foreign schools and masters are going out every year into the scattered fields incalculating good taste and sound methods in districts once benighted. Thanks to all these conditions, the army of teachers, small and great, form now a sort of guild, in contact with each other and with the art centers, giving mutual stimulants of ideas and shining steel in rivalry.

Among those best fitted to judge of the tendencies in primary teaching, whether for good or ill, is the teacher in the large conservatory, the majority of whose pupils come from the country districts, and who, by observing the preparedness of those who are assigned to him, and by comparing notes with his colleagues, may, in the course of his long experience, become conversant with the matter. The results of such comparisons are, on the whole, encouraging; the proportion of those who come with utterly bad methods or with no method at all, seems to be slowly but steadily diminishing. At least that is the impression that I have received from my own experience; others, with equally good chances for observation, may be less optimistic. Especially gratifying, too, is the fact that the proportion of those who are prejudiced against "classical" music, more who are appreciative of soundness of substance and excellence in workmanship. And yet the curse of superficiality still

bides to plague the honest teacher. Over and over again students come to him from incompetent or indolent instructors, and he must thresh over the same old straw, teach the rudimentary principles of tonch and fingering, and explain and command those proper habits of work which must be acquired before any true progress can be made. And how discouraging it all is! Here comes one, for instance, who has spent years, not in studying, strictly speaking, but in "taking lessons," and who has never learned that close attention to details, painstaking precision in reading, and accuracy in reproduction of the composer's notes and symbols, are at all necessary. Musical performance has not been thought

of as a matter of scholarship and inflexible law, in which accuracy is just as binding as in the study of mathematics, but rather as a somewhat vague means of pleasurable impression. The ear has not been trained to be shocked at the ugliness of false tones and false time, the fingering has been allowed to go at random, there has been no schooling in fingering in the lower grades, and the student assumes it is right; even with good-will on the part of the pupil, there has been no teaching of the degrees and number of the stages that divide the path to perfection. And so the teacher who recognizes the hard conditions of the case proceeds with inward irritation to undo the results of carelessness, and perform the drudging toil that should have been done at the onset. Often the result is discouragement, and the student asserts itself that it is impossible for the student to achieve. The student is already on the road to gratifying achievement finds the difficulties insurmountable, and abandons the effort which has now become too great to be worth the while.

All this is intended as a warning to lax and indulgent teachers, who are, perhaps, not conscious of the mischief they are doing, and of the results in wasted time and blighted hopes. These careless, unschoolly habits are in nine cases out of ten entirely unnecessary. Of course there are shiftless, shirking students who will never acquire the habit of thoroughness, no matter how much pains may be taken with them. But my present disquiet is due to the melancholy cases of those who are really anxious to do well, and who have passed a good part of their youth without learning how to work. My appeal to the teacher who is called upon to break the ground for future musical culture is to be careful and thorough up to his or her knowledge, and train the pupil

into habits of care and thoroughness. The teacher may not have a very highly developed method, may not be able to take the student up into the higher planes of interpretation, but he can, if he will, teach the pupil how to study. Talent, of course, can not be made, and the teacher is not responsible for the lack of it, but slovenly and heedless habits of study may balk the best talent, and for the student to overcome these habits of slovenliness is a concrete instance—the most common and the most fatal fault—is practicing too fast. It would seem as though a pupil might be early taught to study a piece in the first attacks at so slow a pace that no false notes would be struck and no wrong finger used, yet how many before the age of twenty have been accustomed to do so? How many are taught to practice pieces and études in short and long runs, and at different degrees of speed, but certainly it is attained? How many observe correct methods of fingering, or use their heads in thinking out the fingering where none is marked? How many make a practice of obtaining a vivid sense of the time and rhythm of a composition before beginning to work it up? How many preserve a constant impression of tonality, or apply their knowledge of scale and arpeggio forms and touch to passages that involve them? The most numerous of these faults are the most easily corrected, and the signs of these easy matters of method. They are the *res qua son* of unmitigated slovenness; but they are often shamefully neglected, and their neglect means total failure, or long trial and tribulation when the haphazard student comes into the hands of a teacher who is rigid in such matters. Nothing is easier than to teach the different kinds of finger, wrist, and arm touch on which so much depends. It is harder to teach the student that nothing is harder than to bring a player down to strictness and self-criticism when the happy-go-lucky plan has been followed for years.

The list of bad habits grows before me as I make my dark catalogue. One of the errors most prolific in future vexation consists in permitting the pupil to look at the keyboard at the slightest change in hand position, and so remain unable to play the simplest passage with the eye upon the printed page. Another mistake is the neglect of the left hand for the sake of the right. Another lies in permitting the player to stop at every wrong note and strike the key again, instead of trying on and on until the error is corrected. Another is the habit of pausing after every note that preceded in the passage, thus fostering an almost ineradicable habit of stumbling. These and other obvious blunders might so easily have been avoided by patience, conscientiousness, and common sense.

It is true, of course, that all these false ways of working may have been escaped and the pupil be never so methodical and patient, and yet never make a player. And then it seems to those concerned as of the third generation that the pupil has been a better person than that. But that is a glittering mistake. It is better to be a serious, scholarly worker than to be a showy drawing-room pianist. For the habits of self-discipline, conscious adaptation of means and the development of ideals of thoroughness will make a person to be respected in other realms of life, and life is more than pianist playing.

The future of music in this country is not in the hands of the Masons and MacDonells, but in those of the obscure neighborhood and seminary teachers who form the early habits of work and lay the foundations for the building of what may be called the musical foundations here. Let us take off our hats to the thorough and intelligent primary teacher. And let us be high-minded enough when a pupil comes to us who has been well taught to recognize the fact, and give praise so directed that the one who has earned it may hear it. Praise so directed will lead a life of obscurity and ill-paid toil toward recognition to a life of obscurity and ill-paid toil.

—It is a matter of great importance to the ambitious student that he should learn to systematize his knowledge. Much that we learn becomes useless because we do not properly store it away. Everything should be arranged in the memory with careful discrimination. Everything should be relegated to its proper place in the mental storehouse, or it will be lost when it is needed most. A well-ordered mind is an unusual possession ; its value is incalculable.



While mental progress is not, of course, directly or

The love of music, whether one ever studies it or not, is always an inevitable sign of superior emotional endowment, and listening to music with real appreciation arouses, exercises, and so develops the emotional nature in its finest and highest phases. As we listen, with swelling hearts but tranquil souls, we feel ourselves lifted, warmed, refreshed, and are conscious that the spirit within us quickens the insensate clod which confines it.

—An amusing incident was once told of Catalani. She was rehearsing at the Paris Opera House, and found the piano "too high." Her husband promised to attend to it. He brought the carpenter, and had several inches taken off the legs.



# Vocal Department

CONDUCTED BY H. W. GREENE

## "SHALL I GO TO THE CONCERT TO-NIGHT?"

THAT is the question which the cautious student revolves in her mind, and let us help her answer it. Yes, if the artist to appear is regarded higher than yourself, not always smiling those near your own class, and why? There is hardly a teacher of enunciation who has not written or told his pupils to attend all the concerts possible. One says, "A concert is a better investment than a number of lessons," which statement carries with it practically the reason for such an assertion. It emphasizes that the students who attend concerts have better lessons through the opportunity for observation than the studio can possibly afford. The goal of the singer is almost invariably public appearances, and the measure of one's artistic ripeness can not be made under any other conditions whatever. Control is the pivotal factor in artistic work. Beginning with the voice itself, which is attained through diligence and study, it extends to the nervous forces which dominate the body in which is seated the vocal function, and reaches out from one's self to all that is impressionable or sentient within sight or hearing. The development of control along these lines is most erratic, not only differing widely in individuals but in the relation the three phases of control bear to one another. One may, by assiduous practice, gain supervisory control over the vocal instrument, but be such a slave to the vagaries of nervousness that the presence of one or more auditors entirely obscures what had been gained in vocal control by the absence of nerve control. With the loss of the latter there is not the slightest prospect or hope of success in the third phase of our group—viz., the control of the auditor. Experience is unquestionably the great balancer of these three factors of vocal science, but the most direct and reliable ally of experience is observation. Primarily, one should gain familiarity with the atmosphere and spirit of the concert-room, studying it in all of its phases, settling as definitely as possible questions which can arise bearing upon one's own relation to such an occasion, before attempting an appearance.

We presuppose mental equipment on the part of one who considers public appearance, and one thus equipped leaves as little as possible to chance; therefore his observation has enabled him to attend to all the details of presence, such as entrance, poise, and dignity of bearing, expression of face, manner of carrying or holding music, etc. One will find, when confronted by an audience, an abundance of opportunity to exercise control, regardless of his care in preparation. He will feel, see, and know things in facing an audience which escaped him when he was only a listener. Thus we find, without the necessity of going any further, an excellent reason for the teacher's advice to his pupil; but indeed this is not all, and perhaps was of the least moment in the estimation of the teacher who gave such advice. The teacher knows, as does also the artist, that the concert is not only emphasizes but supplements instruction. Hence the play of the imagination is quickened immeasurably. The power, the dash, the intensity, or the delicacy which the teacher has attempted to inspire in the pupil, or which the artist, who has long since passed from the hands of the teacher, realizes as an opportunity in interpretation, is quickened immeasurably by the interchange of effort and appreciation under the conditions of appearance. The listener is therefore able to avail himself of the model which the studio or the parlor can not afford. Again, the observer can not ignore the effect lesson. His study will not be confined to the singer; he will profit by the artist's effect upon the audience as well. While praising or condemning, then as one of them, he will not fail to profit by the lesson of what the factors either in art or selection are, that best please or fail to please

the audience. Being a student, he constantly and justly studies the voice, its color, its quality, its elasticity, its perfectness as an expressing medium. He notes with profit the tone that is made with the greatest ease, which seems to carry and to vibrate easily throughout the entire space. He gives attention to the technical side of the artist's equipment, observes his pronunciation, his treatment of consonants, his ability to blend one word with the next without marring the flow of tone; his articulation, his phrasing, his diction, his attack, his contrast, stress and breath control; it is due to himself that he observe closely. Every breath taken is indicative of a greater or less degree of artistic skill. Every word spoken and tone produced suggests to the student his own efforts in the same direction, his own attainment or lack of it, and, if the latter, the work still confronting him until such difficulties may truthfully be said to have been conquered. But even that is not all. Let us enter the broader field of interpretation where master minds so often display widely differing individualities, where music, the vehicle of emotion or expression, is the medium by which the composer hopes to link his thought with that of the world's great musical audiences. Here the listener's receptivity and analytical powers must be most fully enlisted, for not only does he have opportunity to study tradition, but the philosophic and metaphysical problems will tax his artistic instinct to the utmost. Outside the pale of strict tradition, interpretation acknowledges no law. Each artist and composer succeeds in the battle for supremacy in the proportion that he asserts the law constituted by his own individuality. Technique as a study has for its objective point the liberation of the mind of the artist from any physical or technical limitations. Art's language is ever the same; its idioms illustrate its marvelous adaptability. The student who attends frequent concerts and hears the widely-differing interpretations of standard works is led gradually, almost unconsciously, to the deeper meaning in the composer's mind, and is not only broadened in appreciation, in grasp of the subject, but is able to appropriate the element of truth in the work of the different artists, or that which appeals to him as truthful, and to embody it in his own work and study. It is here again that the promise of true greatness in the student reveals itself. The one who admires and, without reason, blindly imitates, succeeds in just the measure that the imitation is faithful and exact. The one who admires and discriminates, who hears and hears again, weighs and selects, finds in the rendering a reason for things, and to that extent, and with that as a promise or promoter of growth, has the true artistic instinct, and reveals in his own rendering the true individuality. Those who dig most deep find the richest treasure. Those who attend concerts with only the listening ear can not fail to reap some benefit, but those with the probing thought, who search and weigh, appropriate and apply, rarely fail in having their own opportunity to stand before the world's audiences and enjoy the well-earned consciousness of a goal attained, from which standard they can shed upon others the benediction of true artistic mission. Go, then, to concerts, earnest in thought and purpose; applaud that which is true, and even characteristic, if good. Take away with you, if not notes, memories of all that is worthy, and in your notes, strive for nothing less than that which has seemed to you ideal.

Any art studied from a true standpoint brings forth noble ideas, and the contemplation of these leads to noble and purposeful activity. Faithfulness in any department of art or science develops both the mind and the soul. Real knowledge is honestly sought for and acquired makes one feel large, generous, whole-souled, humane—shall we add angelic?

## CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING.

BY FREDERIC W. ROOT.

A NEAT, compact phrase embodying a truth is often a great help. Few, if any of us, are comprehensive enough in mental outfit to remember, even if we know, just the right thing at exactly the right moment. To aid both in knowing and remembering, for instance, that it is bad teaching to shower a mass of facts, precepts, and definitions upon a pupil; to give him music beyond his reach in order to "elevate his taste," and more than he can accomplish for the purpose of stimulating his industry—to correct such pedagogic errors as these, Pestalozzi's maxim, "The measure of teaching is what the pupil can receive, not what the teacher can give," is of great value. In certain everyday experiences of life—those which put our philosophy to a strain—we can brace ourselves up considerably with the thought that the disappointment or chagrin is not so important as it seems to us, and with the old maxim:

"It won't count a hundred years hence."

If we have worked long and painstakingly, and yet do not seem to get the appreciation which we believe ourselves to deserve, the acid time which might generate in the disposition can be neutralized by Longfellow's line:

"Learn to labor and to wait."

Some of us, to remember the number of days in the different months are entirely dependent upon the jingle:

"Thirty days hath September," etc.

And so on with a host of these.

As to definitions, how often we see two persons traveling round and round in a circle, getting nowhere, in a discussion with terms which they understand differently, and which are not clearly defined in the outset. Without a bit of definition the old French paradox might occasion endless dispute:

"Je suis ce que je suis; ainsi je ne suis pas ce que je suis." "I am what I am; but I am not what I follow."

But with the two definitions for *je suis*, "I am" and "I follow," opposition disappears.

In the study and administration of voice culture we need all the help there are in this as in other lines. In the first place, voice culture in certain phases is a deep and elusive subject. In the next place, there are not many minds that can readily, upon the instant, put together the facts that they observe and make correct deductions from them. For illustration: Few can give immediately the right answer to so simple a proposition as this old and widely known one: A man buys a pair of shoes for five dollars, giving a ten-dollar bill to the dealer, who has to go to the bank to get it changed. After the customer has departed with his shoes and his change, the bill is returned from the bank as a counterfeit, and the dealer redeems it. How much does he lose?

In a company of people the answer to this is likely to be given variously as from five to twenty dollars. If the mental facilities will not work correctly in a common-place problem so easy to verify as this, what entire error may we not find among those who pursue voice culture through the complications of taste, temperament, health, environment, education, inheritance, habit, and circumstances in general. At all events, it is best to fortify one's self with the clearest definitions, the best maxims, and the most approved formulas that can be had. Probably every teacher of long experience finds these thought-crystals forming day by day in his mind. It is the object of this article to offer some of mine, together with some that are more widely known.

Perhaps the most useful thought that a voice teacher or a singer can keep by him for constant reference is this: Take care of the three points in making every tone—viz.:

1. Control the breath entirely with the breathing muscles.
2. Keep the jaw, tongue, neck, and shoulders unde-

turbed—relaxed, devitalized; let the attraction of gravitation have its way with the vocal cords.

3. Place the voice—have the sensation of making the tone in the head, let the voice come forward, find the sound-board, bring tone to a focus. Or, more compactly:

1. Vitalize below.
2. Devitalize above.
3. Focus the tone.

There is never a wrong tone produced that does not need to be approached for correction by one, two, or all three of these avenues; and when these three conditions are right, the tone is as right for mechanical development as it can be at the existing stage of progress. A fourth consideration might be named with these as these, Pestalozzi's maxim, "The measure of teaching is what the pupil can receive, not what the teacher can give," is of great value. In certain everyday experiences of life—those which put our philosophy to a strain—we can brace ourselves up considerably with the thought that the disappointment or chagrin is not so important as it seems to us, and with the old maxim:

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And, by the way, the extent to which groups of three prevail in voice classification is noticeable. There are three vocal organs:

1. The lungs (the bellows); the motive power.
2. The lips of the glottis (the vibrating reed); the sound-forming agency.
3. The cavity of pharynx and mouth (the sound tube); the agency of quality, including word formation.

Much is said in these days about other parts of the organism as resonating agencies. Without entering that discussion, let it be said, to simplify the subject, that any other part in the anatomy of the singer, if involved at all is passively acted upon, or is, possibly, ancillary to one of the last named trinity; and if the singer sees to it that these three do their parts properly, he will find that all the rest has been included.

There are three forms of action to distend the lung cavity for inhalation:

1. The descent of the diaphragm (a part of abdominal breathing).
2. The lateral movement of the lower ribs (in costal breathing).
3. The forward movement of the breast-bone (as in clavicular breathing).

A fourth action—at the spine—is sometimes referred to as a convenience in teaching breath management; but it involves nothing beyond the trinity here given.

There are just three departments in complete breath management:

1. Taking breath (full, quick, noiseless, without drying the throat).
2. Holding the breath (by the body muscles entirely, no aid from the throat).
3. Giving out the breath.

There are three kinds of muscular action employed in giving out the breath during the singing of a long phrase:

1. At first the muscles with which the breath was taken are kept vitalized—held firm.
2. After the natural elasticity of the lungs has been restrained from letting the breath escape too rapidly at the outset, there comes a gradual relaxing of a part of this muscular constraint.
3. After this relaxing has allowed the breath to escape to the extent that it does at each exhalation of ordinary breathing, a different set of muscles compress the body in order to call into use a part of the residual air of the lungs.

There are three forms of execution in which the voice may pass from note to note.

1. Legato (including portamento).
2. Detached (including staccato).
3. Martellato (legato but with glottis action).

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## LETTER FROM RANDEGGER.

VIEWS OF AMERICAN STUDENTS.

LONDON, November 15, 1897.

Dear Sir:—If you consider that my views on the general characteristics of American students of singing will be of any value to them or to your reading public, I willingly comply with your request that a few words from me upon the subject should appear in your esteemed paper, *The Etude*.

I may say without exaggeration that my experience with American singers has been vast, considering that it has extended over a period of more than thirty years. I have had a great number of them, both advanced and beginners, and I have found the majority to be earnest, enthusiastic, full of ambition and determination to learn, while the female voices in particular are exceptionally brilliant and flexible, coupled with great intelligence and quickness of perception.

These most valuable qualities, however, are, in too many instances marred by a degree of impatience to "get on" which causes them to neglect the preparatory work in rudimentary practice and to proceed too quickly to the esthetic part of the art of singing, in the erroneous belief that this will bring them more quickly to the commercial return which they desire. Now, everybody who is in the least degree conversant with the difficulties of the vocal art should know that, however gifted by nature an individual may be, it is absolutely impossible to become an accomplished singer if the technical part of vocal training be slighted or carelessly passed over. There are plenty of good voices and considerable ability to be found among Americans, but many of them wish to accomplish too much in too limited a time.

While every instrumentalist spends years of patient study and hard work to conquer the technical difficulties of their respective instruments, the singing student, coming for a single year of study in Europe, and often for less, expects to be turned out in a few months as a complete artist, quite ready to take a prominent place in the professional world. This mistake is a most common as well as a most disastrous one, and it is the rock upon which too many would-be-singers have been wrecked.

If students who come all the way from America could only be induced to believe that learning to sing is not a thing of six months or one year, and that there exist in the road to vocal perfection as many, if not even more, difficulties than lie in the way of an instrumentalist, there would be fewer half-dressed singers in the musical profession who believe that they can impose themselves upon the public simply by advertising themselves as pupils of eminent teachers, from whom they may have had some lessons, but carefully withholding the length of time spent under the guidance of these teachers. This class of singers soon find to their disappointment that the public is not so easily deceived.

Another deplorable result of this impatience to get on rapidly is that, after a month or two with one master, they find the progress to access and fame not the rose-strewn pathway they had anticipated, and, instead of asking themselves seriously whether or not they are honestly doing their utmost to help their master in his teaching, they fly impulsively to the conclusion that they have fairly "tried" Signor, or Herr, or Madame "So-and-so," and they are quite convinced that he or she is not doing the best for them. The consequence of this is very often a change of plans, a new master, or some other thing, and a trial of another master or mistress. Of course, the result of this is obvious; they spend the one year they have to remain in Europe wandering from one teacher to another, getting from each such different notions of methods that, in a hopeless middle, they are at last obliged to return to America, having painfully little to show as a result of their sojourn abroad.

Such students certainly can not reflect credit upon their various teachers, having remained too short a time with any one of them to have gained any definite ideas from either. It is a pity that it should be so, in face of the fact that, as I have already stated, they have, as a nation of singers, unusual voices and unusual intelligence. I have more to say on this question, and I will venture to offer some advice, which may prove useful, if you will allow me to do so in a future letter. Meanwhile I remain, Yours faithfully,

ALBERTO RANDEGGER,

Professor of Singing at the Royal Academy of Music and the Royal College of Music, London, England.

To THEO. FRISCH, Esq.

## VOCAL POSSIBILITIES AMONG THE BLIND

BY J. EDMUND SKIFF.

The following article from the pen of Mr. Skiff is in response to an urgent appeal from myself to give his opinion as to the value of vocal music as a means of livelihood to those who are afflicted with the loss of sight upon his duties as musical director. When he entered upon his duties as musical director at the Batavia State School for the Blind, it was with serious misgivings as to his fitness to cope with such concerted difficulties, but the combination of earnestness and sympathy with which he entered into the work has not only marked him as a teacher of exceptional power, but has constituted him a legitimate authority on this phase of professional work. The subject must, perforce, appeal with great directness to all who are striving to solve the problem as to how our unfortunate brothers and sisters who walk continually through the darkness of night shall not only taste the sweetness of the joys of expression through vocal music, but feel the satisfaction of giving pleasure to others, and justly merit a share of the world's patronage for the same.—Ed.]

Is there any reason why a person, deprived of eyesight, should not sing as well, or even better, than his more fortunate brother? Let us look at the matter from two sides: the difficulties with which he must contend, and the advantages which may accrue to him. If a person loses one of his senses, the others seem to be strengthened or made more acute. Thus a person losing his sight, as a rule, becomes quicker of hearing and makes many finer distinctions by means of this sense than a seeing person; thus, in music, his misfortune may be a positive advantage to him. Again, loss of sight, particularly if from childhood, makes the person more imaginative and often times more poetic. Both of these features, if not essential to a musician, are most certainly very desirable. A blind person may be blessed with just as good physical resources for the making of a good voice as though he had sight. He may be just as intellectual and have all the qualifications of an excellent musician; why, then, should he not sing?

Accepting the fact that a blind person can become a vocalist of high order, let us look at the business side of the question. In a professional way we have as a means of obtaining a livelihood the opera, oratorio, concert, and church singing. Which of these is best suited to the blind singer? Opera is surely out of his reach and can not be considered. Oratorio is possible, but not probable, and so our list is cut down to concert and church singing and church teaching. The concert field is then the most open to the blind singer, as a means of livelihood is, to say the least, wide. The world is enthusiastic over an artist-to-day, to-morrow another takes his place, and he passes by to be forgotten; but may not the blind singer have a chance in this swift passing age? Let us consider a little. To begin with there are not many blind singers before the public. We have most excellent blind pianists and organists, but to my knowledge few blind singers of renown. The repertoire of a concert singer need not necessarily be large, as the programmes of all artists are in a measure repeated in different places, and the amount of memorizing and constant study would not be so great as in some other lines of vocal work. Thus it is evident that in this field there is a chance, at least, for a blind singer to distinguish himself.

The church is surely a desirable position and one in which success can and has been attained; it means, however, a prodigious amount of work. Every hymn and anthem must be memorized, a music reader to illustrate music is a necessity, and all music to be used must be either memorized at the time of dictation or written out in the notation of the blind, a system of raised dots to be memorized later. A good church choir would undoubtedly have in its repertoire at least 100 anthems from which to select the Sunday programme, and which would be continually added to as occasion demanded. These would be necessary in addition to the work at Easter, Christmas, etc., when special services are required. Besides the anthems, there are all the hymns—words and music—to be thoroughly learned. If one were to ask a seeing person to do this amount of singing without notes, unless he were blessed with an exceptional memory he would say it was an impossible task. But let me say here that I am strongly of the opinion that the intelligent blind singer could, if he ambitions would, accomplish it.

The tendency of the blind is to extreme nervousness,





which is a great hindrance to vocal work; but, in a way, as in interpretation, it is oftentimes of advantage, as a quick, nervous person is more susceptible to poetic rutilation than the placid person without temperament. But the nervous person is a difficult one to teach, as the inclination to rigidity of all muscles of the body when under the slightest excitement is disastrous to good vocal work.

A matter of no small moment is the personal appearance of a blind person. Many times there are peculiarities of appearance and expression which are lifelong habits, and very difficult of overcoming. These would be very annoying to the sensitive listener.

Vocal teaching without one's eyesight would be difficult, and while some success might be attained, it is doubtful if one would become an eminent teacher of the voice.

In summing up, it becomes evident that the blind person, if given a voice by nature, can make a success in the line of vocal music; and while there are tremendous difficulties to be overcome and much hard work to be accomplished, is it not equally so with all who wish to become true artists? Given exceptional talent and a beautiful voice, I should encourage a blind person to entertain hopes of success as a vocalist.

The opinions here given are the result of several years work among the blind.

MUSIC teaching in this country is lacking in two vital points. First, every music pupil, no matter what his branch of music study, should learn how to sing at sight. This is to teach him and to establish the habit in him of thinking all music vocally. This would make his notes music, instead of his music notes. He would then know how to think music; he would read what the notes stand for, not the notes only. The second point is sight-reading of instrumental music. It is acknowledged that the good sight reader is as far ahead on every page as the poor reader takes the poor reader time to practice up to the sight reader's first reading. But that is only a small part of the practical value of being a good sight-reader. It is often desirable, and many times necessary, to read well at sight. Besides all of this, the good reader gets into the content of a piece much more; he gets more out of his music, enjoys it more, learns very much faster many more pieces, has much more of a momentary command—of all that up to his grade of sight-reading—and, therefore, becomes content with great quantities of music.

SELF-COMMAND sufficient to enter at once into the spirit of what one is performing is one of the most desirable requirements for the musician. It can be cultivated. The student generally waits until his emotions become excited through the influence of what he is performing—takes it as he does his breath, as a matter of course, as something about which he has no concern or susceptibility. But this is wrong. He should strive to gain the ability to throw himself at once into what he is performing and feel its content to the fullest. Chorus singers need especially to cultivate the ability to enter immediately into the spirit of their work. Instead of waiting until the heart opens to the emotional effects of the piece, open it by force of will at the onset; invite the musical influence to enter at once, and not wait until it forces itself in.

#### ANSWERS TO VOICE QUESTIONS.

A SINGING. The best remedy for correcting a tone that is too nasal is prolonged practice on the vowel *o*, with the lips in strict conformity to the shape of the letter.

I would advise a person who is uncertain about respiratory weakness to purchase Jan Koder's book, which is one of the most extensive treatises bearing upon that subject ever published; it is entitled "The Art of Breathing."

The reason some young girls do not sing Grand A easily is probably because the middle register is being infringed upon by the chest. If all the voice tension is taken in the descending scale, beginning at C, third space, the defect will shortly disappear.

E. A.—You have evidently not followed the *Question and Answer* Department in its previous issues. It is glad to repeat, however, that the natural vibration of tones rightly taken and properly placed. There is no such thing as a "good" tone, as every effective voice must be judiciously. The skill of the singer, from the clearest to the most powerful, is the result of the voice, even from defective tone emission. It is not necessary to produce a correct vocal method, the vibrato will always be present in a greater or lesser degree. It is not in the pupil's own responsibility.

We have in hand for immediate publication a new book by the distinguished writer, Mr. W. S. B. Mathews, entitled "Ten Evenings with Great Composers." This work is intended to furnish a manual for musical clubs and for individual students in forming an idea of the peculiar beauties and characteristics of the great composers in instrumental music. Those upon the list are Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, and Liszt. The method of treatment is a little like that suggested in "How to Understand Music." A programme of selections of one or more of the composers is taken, calculated to occupy an evening.

These works are put together in such an order as to be heard to their mutual advantage and to bring out the beauties of the different works. Comments, explanations, and annotations are made in which the peculiarities and individualities of the composers and of the several works in the programme are brought out in the clear manner so well known to distinguish this writer. When three or four of the composers have been heard separately, there is a programme bringing together strong examples of their works for closer comparison. In addition to the programmes and the annotations directly appertaining to them (which could very well be read in connection with the performances at a musical club, and, in fact, were perhaps intended for this purpose), there are three essays of a more general character, the first being upon "Moving Forces in Music," showing how the art of music has been developed in part from the people's song and in part from a poetic ideal; "Bach and Handel in their Relation to the Art of Music," showing the importance of the time when they appeared and their fruitful influence upon later times; and "The Typical Musical Form," a succinct explanation of the principles of musical form and of the peculiarities of those illustrated in the programmes. Special offer on this work is fifty cents; positively close this month.

We have in press a work on harmony, designed especially to be practical, by H. A. Clarke, Mus. Doc., Professor of Music in the University of Pennsylvania. The success of Dr. Clarke's method of teaching harmony is attested by countless pupils all over the United States. This method, the result of forty years' continuous study and teaching, has embodied in this work. The object he has always kept in view is how to enable the pupil to grasp, in the easiest, most comprehensible way, the mass of facts, rules, etc., which make up the art of harmony. With this end in view, theoretical questions are entirely avoided, from a belief that the right time to attack them is after the learner has become familiar with the practice. This work on harmony is destined to become the standard text-book in the country for the study of theory. We most earnestly invite all teachers and students to investigate this work, which will be issued in a few months. In the meantime we will make a special offer of the work to any one sending fifty cents in cash. Those who have good open accounts with us can have the charge on our books, but in that case postage is charged extra.

We will issue a small work in octavo form for soprano solo and chorus, with piano accompaniment, entitled "Dreamland," by W. J. Baltzell. The poem is by Dr. S. W. Mitchell, the popular novelist. This composition, written for the Mendelssohn Club of Philadelphia, is brilliant, tender, not difficult, but full of "go," and price is twenty cents, postage paid.

THOUSANDS of teachers say that Lando's "Read Organ Method" is the best organ instructor on the

market. It is called "An Epoch-making Method." It was the first book to treat the reed organ as a reed organ, and not as if it were an abbreviated edition of the piano and pipe organ. Then, too, its selections are fresh, pleasingly musical, formative, and up to a high standard of taste. Teachers who have never studied the reed organ, find its annotations put them in possession of the distinctive points of difference between the piano, pipe organ and the reed organ. We also publish four books of organ studies—studies which cover all points of organ technique in carefully selected études and pieces, all of which are pleasingly musical. We have on our list about 100 fine pieces in sheet music form, arranged and adapted for the reed organ. Send for these works and learn what a great advance they are upon anything else in the market.

UPON inquiry of the other dealers I find that it is a general complaint in the settling of yearly accounts that in some cases there are misunderstandings which cause a great deal of dissatisfaction; by tracing them it is found that invariably the trouble has arisen from patrons attempting to keep their own accounts of what has been used. I speak particularly of "On Sale" music. Music is taken out of the package and neglected to be put down on their account which they are keeping; or some one else takes music, which, of course, does not get down; the music may be mislaid, in with other old music; and in almost every instance they forget entirely the transportation charges, which we have paid out and which are charged on our account against them. These things amount up, and at the end of the season cause trouble. We know what we send—we are positive on this score. There is seldom any trouble about what money is credited, and therefore the only thing that is left, where there is a doubt, is the value of the music which is returned. Now, if each of our patrons who return music to us will simply take an account of the number of pieces and books which they return they will call the moment they receive their credit memorandum, which we send, whether they have received proper credit or not. While it would be better, perhaps, to take the prices, yet it would be a great help even to have the number of pieces, because we could then say positively to them the proper credit has been allowed, and in this way we could prove to the person to their satisfaction—that we are aiming—that the account is correct as we have it.

We will publish during January a volume of easy dance music. It will be entitled the "First Dance Album," and will contain only music of the first and second grades, consisting of the best we have in our catalogue and about half a dozen pieces that have not yet been issued by us. The selection has been made with the greatest care and the extra pieces have been added to make the volume a unit. For a volume of easy pieces nothing better can be had. It will contain about eighty pages, and very few of the pieces will be more than two pages in length. We will make the special offer price for the month of January only, thirty cents, postage paid if cash is sent with the order. Patrons having good open accounts with us may order the volume to be charged, but in such case the postage would be charged additional. The offer will not be continued after January 31st, and we would advise every one who wishes an attractive volume of easy dance music to order one of more copies of it.

"How to Teach: How to Study," by E. M. Sefton, will be issued some time during the current month, and we will continue the special offer on the work until

February 1st. This work is one that sets forth the principles of teaching in a clear, concise manner. There are so many things connected with the art of teaching that can be learned only from extended experience in practical work. This little volume embodies many valuable principles that every young teacher should be familiar with before launching out into the profession. Those who have been teaching will be equally benefited by a careful study of it. The chapters from the book which appeared in *THE ETUDE* from time to time will serve the purpose of showing the character of the work. The special offer price on this work is twenty-five cents, postage paid if cash is sent with the order. In one of the numbers of *THE ETUDE* the price was advertised as thirty cents. This month will positively be the last of the special offer on this work.

OUR new novel, "Alcestis," has given the greatest satisfaction to all who have read it. It is a tale of absorbing interest and at the same time thoroughly musical. The retail price of the book is \$1.00; the special offer price is seventy-five cents. We would advise every one to read this book, as it is most stimulating to all music students. It will not be sent out on approval, or on sale.

We will place on the market during the current month a volume of pieces which is to follow the volume of "Standard First and Second Grade Pieces for the Piano" which we recently issued. This new volume will contain pieces of the third and fourth grades, and will be called "Standard Third and Fourth Grade Pieces for the Piano." Mr. Mathews has given the greatest attention to the careful selection of these pieces, which are to be used in connection with his "Standard Graded Course of Studies for the Pianist." In other words, this volume is intended to supply material that is to be used in connection with the third and fourth grades of the "Standard Graded Course." The volume is now in the hands of the binders, and our special offer on the work will be good only during the current month. The retail price of the volume will be \$1.00, but our special price for the month of January is thirty cents, postage paid, to all who send cash with order. The volume will be delivered to all who subscribe for it as soon as it is ready.

#### EXTRAORDINARY OFFER.

FOR the month of January we will make an extraordinary offer on all the new works we now have in course of publication, to be sold in sets only, each book to be delivered as soon as it is ready. The offer is made on the following five new and important works:

"Ten Evenings with Great Composers," W. S. B. Mathews.  
"First Dance Album."  
"How to Teach: How to Study," E. M. Sefton.  
"Standard Third and Fourth Grade Pieces," W. S. B. Mathews.  
"Harmony," Dr. Hugh A. Clarke.

At retail price these works would cost \$5.00, and volumes of this kind are subject to a very small discount to the profession and trade. We will send these five works, as fast as issued, postage paid, to all who will subscribe for them, each with order, for \$1.00. This extraordinary offer is good only for the current month, as at least three of the works will be ready for delivery before February 1st. It is necessary to call the attention of our readers to the advantages of this offer. Those who have been taking advantage of our special offers know what all this means. It is necessary that quick action be taken to secure one or more sets of the works, as we positively will not fill any orders at the special price after this month. Patrons who have regular monthly accounts with us may order the works to be charged, but in that case postage will be charged additional.

OUR supplement in this issue is perhaps the finest musical picture in existence. It is new, and by one of

the greatest modern artists, Gabriel Max. It represents one of the highest of all human endowments—inspiration. It is more divine than human. The subject has been playing Beethoven's Sonata, op. 27, No. 2, familiarly called "Moonlight," until all at once the spirit of the composition opens up to her, and there comes, as it were, a greeting from the spirit of the composer, which is figuratively shown by the massing hands of Beethoven. The attitude of the girl is that of awe. The face is one of extreme interest; outwardly there is only a suggestion of the deep felt emotion. The picture, framed, will be very suitable to hang over the piano. Those wishing larger and better copies can have them for only twenty-five cents, put up in large heavy tubing. This price is only for this month.

DURING the past month, as usual, we offered musical books at a great reduction for the holidays. The result was that most of our patrons took advantage of this chance, in their own interest or that of their friends. The prices were very low and can not be continued under any circumstances; all holiday prices expire on the 1st of January. The greatest success about this holiday offer of books is that it is appreciated more and more each year. Our patrons can readily understand that from a financial, business standpoint, at the prices given, no matter how much we sold, it could not be called a great success.

The general verdict with regard to our December issue has been that it is the best issue we ever published. This is certainly very gratifying to us. It is our aim to make each issue of the journal more valuable in every way possible than the previous one. In order to do this successfully we need the co-operation of each and every subscriber. The majority of our subscriptions expire with the December issue; we want your renewal first. This is of the greatest importance. If you have been satisfied with the journal in the past, we promise you there will be no reason in the future for you to change your opinion. We are making arrangements at the present time to still further increase our contributors' list from among the highest and best authorities and teachers in the whole land. Can you afford not to be thus in touch with the doings of the musical profession in general when the cost is so small? The second item of importance is that we want new subscribers. Can you not, in sending in your own renewal, obtain one of the special premiums offered on the notice which we send to each subscription as it expires? The premiums are very liberal and are made up of articles of value to every musician. If you can obtain three subscriptions your own will be renewed for one year free. Send for our complete premium list; free sample copies to assist you in obtaining new subscriptions to send in with your own renewal. Our list has been built up in this way and we hope for a continuance. We can say truthfully that the journal was never in a more prosperous condition than it is at the present time.

During the month of December we have received several clubs from teachers and colleges where they have sent to us the names of their entire classes as subscribers to this journal, adding the subscription price on the music bill. One school in the South has sent us the names of forty-eight of its scholars.

We wish to draw attention to our new music "on sale." This consists of ten or twelve of our latest compositions—those just published—sent out monthly, during the busiest part of the teaching season, from November to May. This music is billed at our usual large discount and is returnable at the end of the season. If you wish any further information, write to us for our circular or let us have your name that we may send the packages.

FROM the words of commendation which we have received we thoroughly believe that our motto of being "the quickest mail-order home in the country" is stoutly upheld. To do this it means that every order which is

received to-day is attended to to-day, no matter whether it is received in the 9 o'clock mail in the morning or the 5.30 in the evening. Our corps of clerks is sufficient so that no matter how much we receive at the last minute it is always attended to. The publisher of this journal supplies anything in the line of music. We cater particularly to the college and teachers' trade, giving advantages which it is impossible to obtain elsewhere. If you have not dealt with us heretofore, we want you to send for our full line of catalogues. It is our earnest desire to give satisfaction to each and every one of our patrons, no matter whether they are large or small buyers, and no matter what the cost is to us. Correspondence is solicited on any of the above points.

As a special incentive to the many of our subscribers who are at the present time working for clubs for *THE ETUDE*,—as this is the time of year when it is most possible to obtain them,—in addition to the premium which they will receive anyhow, we will offer during the month of January three special premiums for the three largest clubs sent in during that month. These premiums will consist of valuable musical books; the first, we will say, will be the well known "Encyclopedia of Music," in three volumes, published by Scribner's; the other two will be made up of valuable musical literature. We will publish the names of those obtaining these premiums in the March issue.

DURING the current month we are reprinting Mr. Thomas Tapper's well-known, although not aged, latest book of musical literature—"Music Talks with Children." This is a most attractive book, inside and out. It is one of the most helpful and inspiring books about music and music study that ever was written. The remarkably few books on music intended for children would of itself make this work welcome to thousands of readers. If you have not this book in your library, by all means send for a copy. It retails for \$1.25, upon which we allow our usual professional discount. We would also send the book for examination. The binding is very attractive.

SEE details in another column with regard to the prize essay contest. It may interest you. Our past prize essay contests have aroused a great deal of latent literary ability. See page 22.

In raising clubs during the present month we would draw your particular attention to the premium mentioned last month for the first, and also advertised in the December issue, of the Eagle graphophone. This is as complete a talking machine as it is possible to obtain, notwithstanding the low price. It is needless for us to say that it is perhaps the most interesting and valuable invention of the present day. It is hardly to be compared with a music-box, although it is all that a music-box is; it produces accurately the music of an entire orchestra, plainly and distinctly; it sings songs, giving you the natural tone of the singer's voice; anything in the way of music or speaking it reproduces. We can thoroughly recommend it to give the greatest pleasure and satisfaction of anything which we could possibly offer you. The price is not large, nor the number of subscriptions great (fifteen) which is necessary for you to obtain this instrument. For further details we would refer you to the advertisement in this issue.

"MOVABLE Musical Notation," which we announced in last issue, consists of all the musical characters made of black cardboard and enlarged to be proportionate to a staff the lines of which are of an inch apart.

It is recommended by our leading teachers, not only because it makes the first steps in music attractive to children, inspiring even the unmusical, but also because older students have found it a great help in the study of



harmony, where its increased size helps to eliminate mistakes and its suitable character does away with the annoyance of "rhubbing out." Price \$3.00.

THAT London's "Sight-Reading Album" is meeting a need in music-teaching is evident by the great numbers of advance orders that we are daily receiving for it. The special offer will be withdrawn January 31st. The work gives embodiment to an entirely new idea. Besides its value in sight-reading, which it teaches so that the pupil can learn to read rapidly, its music is of such a high order that it has great value for refinement of taste and for general musical instruction. Teachers of experience will be pleased to find in it some of the shorter movements from their favorite classics. All such teachers know that practice on the greater part of sonatas and such like music is but a waste of much of the pupil's time, for there are but a few really musical movements to modern ears in them; but to find these more musical numbers edited for a distinct purpose in this book will save the pupil months of unproductive drudgery that is too often inflicted by the daily practice of music in which he can find no pleasure or interest. Every piece in this book stands for a musical purpose, and every piece shows that its composer was under the influence of the divine fire of creative impulse. Every teacher should send for a supply at our special introductory rates of 35 cents, postpaid, or if charged, the postage will be extra.

THE sale of our Reed-Organ music is rapidly growing. Teachers find that what we claim for it is true; that it is, first of all, delightful music as music, and that every piece is adapted to the reed organ and that it is not piano music and that it is not pipe-organ music. The sheet music and the four books of studies contain exhaustive directions for getting the best results from the reed organ. London's "Reed Organ Method" teaches the reed-organ touch and style, putting the pupil in form for doing acceptable playing on this popular instrument. Piano teachers who felt more or less uncertain of their mastery of the possibilities of the reed organ and how best to teach it, will find in these works exactly the suggestions that they need for teaching the instrument successfully.

BEHIDES the three books of Duets edited by Mr. Fraser, we have several easy books in sheet music of easy duets, some for two pupils and others for pupil and teacher. This kind of music has proved of great inspirational value to all classes of pupils, especially to young pupils while they are gaining efficient skill for playing even the easiest music interestingly. The duets allows them to play a melody easily while the teacher fills in harmonies and secondary melodies that make the piece musically pleasing and interesting. Ask for a selection to be sent you by the "On Sale" plan.

WE are putting careful work into the "Publishers' Notes," seeking to call the reader's attention to such things as will be of benefit to him. We believe that we are doing the best for the interests of THE ETUDE when we serve the interests of our readers. We would also call attention to our advertising pages as a valuable help to the teacher. Nearly every good, new thing in the musical world finds announcement there, and the progressive teacher needs to keep up with the times by becoming acquainted with all that is both new and good.

THERE is an increasing number of teachers who require their advanced pupils to take THE ETUDE as a part of their regular equipment for successful music study. They all report great success in the inspiration and help given their pupils, and add that it also helps to make the pupils' homes musical by causing much to be a subject of conversation and by discussion of the articles. Low rates

for clubs, or teachers can furnish it at regular rates and get some desirable books for their pupils.

HAVE you studied over the new edition of Dr. Mason's "Touch and Technique," volume I? All teachers using its method should own a copy of this new edition for its new material and new ways of putting things. There are several important improvements, and the descriptions of the different kinds of touch are entirely rewritten. The volume also gives several hints as to use of the material in the other volumes of the series.

To read along the lines of one's activities is an absolute necessity. Too many teachers and students neglect this. Self-satisfaction, self-esteem, and the inherent indolence of our natures hinder us from making an economical use of spare moments. With a good musical magazine at hand during work periods, a teacher can read a paragraph, article, or page while waiting for some tardy pupil. The cultivation of the habit of using spare moments in reading will make a person well informed within a few years.

OUR customers are ordering in larger and larger quantities the "Writing Book," by Mr. London. In our correspondence frequent mention is made of the practical value to students that the working out of its time and other problems is to them, as shown by better sight-reading and greater accuracy in time. Music schools use it for large classes, and many private teachers form classes which meet on Saturdays, using the book for weekly class work. But the great majority of teachers spend a few minutes of each lesson in laying out work for the pupil to do in it, and in correcting and explaining the exercises. It is published in one volume at fifty cents, and in two volumes at thirty cents each. It is the largest and most complete book on the subject in the market.

THE day of ponderous three-dollar piano methods has passed. The pupil delights in the smaller book, because he can see the time ahead when it will be possible he has finished it. One of the greatest essentials in a method is that of easy grading with a large supply of pieces exemplifying each pedagogical idea. This, with such exercises as are eminently to the point—that is, exercises that really develop an essential technical ability—make up a desirable method. Besides all of this, London's "Foundation Materials" contains most delightful music, music that is pleasing to children, and such music as they can play successfully from lesson to lesson. This method is the first to teach a practical classification of the various chord tones, and to give the valuable Mason sliding exercises. The book also gives, even to the young pupil, clear instruction for the intelligent use of the pedal.

#### MUSIC IN THIS ISSUE.

HAVE you read "It Marvels" by "Reveries of a Bach-chor?" Did you not enjoy it? Then play over the "Reverie" by Wolf that is published in this issue, and try to put in your playing the same dreamy, contemplative spirit that Mr. Mitchell wrote into his "Reveries." We consider this piece a perfect gem, particularly the middle portion in B-flat, with its brooding undertone of thought or emotion, in the left-hand passage. It is well worth carefully study from the artist as well as the amateur.

"ALBION LEAVES" without number may be found on publishers' shelves as well as in the hands of pupils and teachers. We have used two of the music pages to bring before THE ETUDE readers one of the gems of this favorite style of composition—"Albion Leaf," by Kirchner, revised by Constantin von Sternberg. It is not easy to characterize this composition. It is one of the kind that can be interpreted in several ways, largely determined by the player himself. In general, we can call

attention to a semi-capricious character that seems to predominate in it. It is easily within the playing ability of the majority of our readers, and yet the piece is found on the concert programmes of the greatest artists.

HUNGARIAN music is a subject that fascinates students and public. Liszt's powerful personality and his great use of national characteristics stamped a permanent impress upon musical taste. The "Magyar Dance" which we print in this issue is from one of the national Hungarian operas by Franz Erkel, a famous Hungarian composer. The first movement, with its rush of sixteenth notes, is a musical equivalent of the impetuous, quasi-oriental nature of the Magyar race, and the sharp accentuation and syncopation that appear throughout the piece reveal the irregular, fitful, emotional outbursts so characteristic of this people. And then note the tender, plaintive melancholy of the second portion. It is truly a gem, and if played with sincere desire to penetrate its emotional content and to display it can not fail to interest and please any hearer.

WE are proud of the vocal music in this issue. The first, a new song by Rheinberger, is a most stirring song which fully illustrates the thoughts of a soldier "Before the Battle." The strong march movement of the accompaniment, which is persistently heard from the beginning to the end, joined to a melody that almost sings of itself,—bold, vigorous, manly, with the true soldiering ring in it,—this combination, so well done by the German master, gives a song that the baritone, particularly, in search of a "hit" can not afford to overlook. Of course, it can be sung by other voices, although best suited to a baritone voice of considerable compass. The translation is faithful to the original, and can be used without hesitation by those who can not sing German.

WHAT magic there is in the name Paderewski! The word recalls the wonderful fascination of his playing. The same subtle quality of charm is inherent in his compositions, of which we print "An Soir" (At Evening), edited by Dr. Robert Goldbeck. We need not call attention to the piece in any particular manner. It tells its own story, its possibilities, better than we can. The player will feel greatly indebted to Dr. Goldbeck for his careful and thorough editing.

CHARACTERISTIC, everything characteristic, is the cry from the public. Music must partake of this character. We give another example, founded on Spanish dance figures, "La Princesa," by Otto Merz. The effect of this lies entirely in a careful observation of phrasing and dynamic marks. In playing this piece, do not think you can add a little color to the melody in the left hand by feeling a violoncello tone color?

STILL another example! This time rather more of the programme type. "The Village Blacksmith," by Carl Heins, with which we have printed Longfellow's beautiful poem, needs no comment, it seems to us. A reading of the poem, a careful mental assimilation of it, can not but help the player. We believe in this constant relation of music and poetic content. It is a necessary adjunct to expressive playing. Can you find the places at which the smith and his apprentice are using sledge and hammer, and where the former is hammering the tough metal into the shape he wishes? Can you find his meditative moments?

Those of our readers who are fond of four-hand playing, will, we are sure, be pleased with "A Coquette's Smile," by Engelmann. It is its own interpreter—a brilliant, melodious piece, but not very difficult; good for drawing room as well as concert use.

LOVERS of the English ballad type will certainly be pleased with "Sea Dreams," by Moir, the composer of the popular "Best of All." The poem is one of Wordsworth's single lyrics and is full of delightful pictures. The music that the composer has welded to the words is a delightful setting of the poetic idea, a musically work, and yet without presenting too technical difficulties, requiring sympathetic treatment rather than vocal display. We are very sure this piece, a new composition, is going to prove a popular one.

## TESTIMONIALS

Thanks for prompt attention to order and appropriate selection of music. I have decided to keep the whole selection.

MISS VIRGINIA C. CASTLEMAN.  
I find the collection, "Standard First and Second Grade Pieces," contains a number of pleasing and excellent pieces.

FRANCIS C. GREEN.  
The work, "Piano Study," by MacArthur, I have received and find it a very interesting and instructive work; it is also a valuable addition to musical literature and should be read by every student of music.

MAY OXAN.  
"Piano Study" by MacArthur received, and I think it of inestimable value to the earnest piano student—a book that not only piano players should read, but parents who hope to have their children become musicians in the proper sense of the word.

J. F. ALDERFER.  
MacArthur's book just received, and am delighted with the feast of good things in it.

FANNIE E. WAXLER.  
Dr. Clarke's "Pronouncing Dictionary" arrived in good shape. I like it very much better than any other I have ever seen, as the pronunciation helps the pupils very much.

J. MONROE HOBBS.  
The copy of "Clarke's Dictionary" just received surpasses my expectations.

MISS A. M. EDWARDS.  
I received "Music Talks with Children," by Tapper, and am much pleased with it. The book is written upon a high plane of thought and in such a simple and interesting manner that I feel it will appeal not only to teachers and to pupils but to parents as well.

MISS E. V. RICHARDSON.  
Received "Music Talks with Children" by Thomas Tapper, and I am sure I have gained a great deal from reading it.

JOSE WEIS.  
I must say a word in praise of THE ETUDE; it is like the presence of sunshine in any home where music is appreciated; it is a teacher in itself, its reading being very teacher-like to either teacher or pupil, and it is without it for three times its price, and look forward with pleasure to its arrival. I can not say enough in its praise. Accept thanks for your prompt attention and former kindness.

MISS JOAN FINKEL.  
I thank you for the beautiful premiums that you send; I appreciate them a great deal. I am delighted with THE ETUDE; it has been very useful to me.

GETTIE D. A. ABBOTT.  
THE ETUDE keeps up its high standard—is more than welcome every month.

HELEN E. BACON.  
I consider THE ETUDE as almost indispensable in a music teacher's work. I am successful in my work and due it, in a great measure, to the help which your publications have given me.

EMILY McBRIDE.  
"Fillmore's History," I find, after a very thorough examination, to be the very best for teaching and study purposes which has ever come under my observation, and I hope soon to see it in the hands of all my pupils—their old one discarded.

MAY C. BRUCE.  
I am a regular subscriber to THE ETUDE and find that it is an invaluable aid to me in my teaching. I get so many hints and up-to-date ideas from it.

MISS R. M. KENNEDY.  
I have enjoyed THE ETUDE exceedingly and find it very valuable to me in my work, both in reading matter and music.

J. AMANDA DAVIS.  
The "Mathews' Graded Course" I am using with wonderful good results; volume II seems to just meet the wants of many pupils who have made a good beginning, but are not ready for advanced work.

MISS VIOLET BLAIR.  
All fine, and my pupils are all charmed with it, and are willing to work them up, which can not be truly said of many studies taught at the present.

ANNIE M. HATCH.  
I am more than delighted with the "Standard Graded Course of Studies," by Mathews; there is nothing equal to it published to my knowledge. I think teachers owe Mr. Mathews great thanks for the help they will receive from the use of the work.

PROF. L. WALKER.  
I want to tell you how highly I value the "Graded Studies," by Mathews. He has solved the problem of a progressive and attractive course.

EDWARD DICKINSON.  
I have received the "Standard First and Second Grade Pieces," and I am very much pleased with them. I can heartily recommend them to teachers who wish to interest their pupils.

THE ETUDE is still a most valued friend to me in my teaching.

NETTA E. GARDNER.  
We received the "Standard English Songs" safely and are very much pleased with the collection. We think it is an ideal song book.

CHARLOTTE L. KANE.  
I wish to thank you for the courteous treatment I have always received from your house, and, I assure you, you shall always have what trade I can give you.

MISS FANNIE DISSETTE.  
The selection of music you sent me was very good.

E. VON ARNOLD.  
Am very much pleased with your promptness in filling orders and for your "on sale" plan. When my season opens up I shall be pleased to take advantage of your offer again.

LEOKA K. KUTEN.  
It is quite an advantage to teachers to have selections on hand from which to choose.

MRS. G. A. FISHER.  
I thank you for the privilege of the "on sale" plan. It is especially advantageous to me far western teachers.

HELA R. GILBERT.  
I am specially pleased with Alex. MacArthur's new book on "Piano Study" and think the work very practical and interesting; especially the many illustrations referring to Rhythm.

HOWARD DOX.  
Mathews' "Music: Its Ideals and Methods," has given me hours of rare delight. It can not be judged on superficial examination; it wants to be digested. Most instructive is mingled with wholesome satire and profound suggestion. Mathews' work is one of the noblest standards and bearers in the onward march of our age of arts.

H. STRAU.  
I have perused "New Exercises in the Construction of Melodies," by Schwing, with great interest. I should think the book would be of great value to students of composition, and have no doubt I shall be able to make use of it in my own classes in this institution—the New England Conservatory of Music, Boston. It certainly fills a niche which is not already taken up, either by the study of harmony and of counterpoint, or by the study of harmony and of counterpoint, or by the study of harmony and of counterpoint.

G. W. CHADWICK.  
Musical Director, N. E. Conserv. of Music.  
I have nothing but praise for your liberality in business methods and your prompt service.

WM. M. BINDER.  
The books received are fine, not only in contents, but in paper, printing, etc. I am very much satisfied with what I have received from your house.

BERTHA LEBBY.  
My orders are so well and promptly filled by the Presser music firm that it is a pleasure to send to them for my books and music. I advise all of my friends to send to them for music and all in that line.

MRS. R. M. KENNEDY.  
"Touch and Technique" received, and am very much pleased with the improvement in the work.

ELLA M. EVANS.  
I find Elson's "European Reminiscences" extremely interesting, and a very profitable purchase.

A. RADLEY.  
Please accept my thanks for the copy of "Preparatory Touch and Technique," by Shimer. It seems to me a very lucid explanation of the difference in the various touches to be employed, and the muscular motions involved in them, and I think many teachers would find it helpful in the application of Dr. Mason's method.

NELLIE STROSS STEVENSON.  
Tapper's "Music Talks with Children" is fine. Such words aid us in teaching the little folks.

MRS. A. E. F. BASTON.  
I have found "European Reminiscences" wonderfully interesting and useful.

MRS. BELLE FRYE.  
I have just finished reading Tapper's "Music Talks with Children" and find it excellent. The concise style is well calculated to hold the young pupil's attention. I consider it quite an addition to my library, and possibly the most useful for the busy teacher of the three volumes Mr. Tapper has written.

S. A. WOLFE.  
Hoping that your future publications may be as successful as those in the past, I am, with best wishes of the season,

MRS. DAVID BARTLETT.  
"Music Talks with Children" came in due season and I am charmed with the book. I wish every music teacher could read it, and read it understandingly.

MRS. E. D. NORTHRUP.  
I am much pleased with "Clarke's Dictionary."

MISS VIOLET BLAIR.  
"Clarke's Dictionary" is very complete and practical.

MRS. VIOLET BLAIR.  
I was so pleased with the "Standard First and Second Grade Pieces" that I at once ordered six more copies. My pupils are more than pleased with them. I can heartily recommend them to teachers who wish to interest their pupils.

A. WOOD.  
"Piano Study," by MacArthur, arrived O. K. It is a very inspiring book. You can not read it carefully without gaining much from it.

"Standard First and Second Grade Pieces" must interest the most unmusical pupil as well as the brightest child.

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